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BORIS GODOUNOV REACHES STAATSOPER AT LAST

Barbara Kemp Returns in Peace—Wholesale Concertos by Hindemith—Quarter Tones and Americans

BERLIN.—The principal operatic event of February was the first performance of Moussorgsky's Boris Godounov at the Berlin Opera. This inspired score has reached Germany very late, owing to the war and Germany's artistic isolation in consequence of it. Two years ago the Berlin Volksoper made a hit with an impressive production of the opera, but since the Volksoper had to close its doors the Russian masterpiece has not been heard in Berlin. The Staatsoper therefore performed an artistic duty by introducing this work into its regular repertory.

The young conductor, Georg Széll, was entrusted with the preparation of this work and, after a nervous start, his admirable command of the orchestra and careful attention to detail, proved him worthy of his task. The role of Boris was sung most creditably by Theodor Scheidl. As singer and actor, Scheidl has never before made so strong an impression. In the second performance, Leo Schützendorf took his place. Vocally he was not quite Scheidl's equal; histrionically, perhaps, a little superior. In the part of Dimitri, Jaro Dworsky distinguished himself, and his scene with Mme. Arndt-Ober, as Marina, was most captivating, equal praise being due to the superior art of his partner. Among the smaller roles Otto Helgers, Karl Braun, and Genia Guszalewicz may be singled out, while a special brava is due to the admirable work of the chorus. Hörth's stage management was of a high artistic order, but the exaggerated splendor of Emil Pirchan's stage decorations and costumes was in questionable taste.

MOUSSORGSKY'S ORIGINAL UNAVAILABLE

The Berlin Opera made serious efforts to obtain a copy of Moussorgsky's unpublished original manuscript, but in vain. The Russian Government evidently is guarding its treasure jealously, and does not care to let other countries profit by its monopoly. Thus we had to be satisfied with the well known arrangement of Rimsky-Korsakoff, though it has been maintained of late that Moussorgsky's original is in many respects superior. Dr. Heinrich Möller's excellent new German translation of the Russian text was utilized for the Berlin performance.

Richard Strauss, for many years conductor at the State Opera here, enjoys the distinction of a regular "Strauss Week" about twice a year. The last week of February was such a festival week. No less than four of the Strauss operas were to have been given, and the master himself came to Berlin to conduct his works. So far only Salome has been performed, Internrezo, Ariadne and Die Frau ohne Schatten being due in the next few days. The Salome performance was made memorable by the authoritative and convincing manner in which the master directed his own work, which is much simpler and less artificial than one generally hears it. Barbara Kemp was Salome, and she is without doubt the most powerful interpreter of the role on the German stage. On this occasion Mme. Kemp appeared for the first time in the Berlin Opera since the sudden dismissal of Max von Schillings, her husband; manifesting by this appearance that the disagreeable affair has at last been brought to a halfway sensible close. Strauss and Barbara Kemp were most enthusiastically applauded by the public.

Kleiber is taking a little leave of absence after the strenuous work he has carried on uninterruptedly since last August. Between conducting some concerts and operas in Budapest and making his debut in Paris he conducted a Wozzeck performance in Berlin (the seventh performance of this problematic work) and a symphony concert at the Opera. Two young Berlin composers were presented to the public with new orchestral compositions by Kleiber on this occasion. Berthold Goldschmidt, a pupil of Werner Wolff in Hamburg and of Prof. Franz Schreker, shows a serious mind and excellent musicianship in his Passacaglia, op. 4, which won the Mendelssohn Prize last year. This work is far superior to that of the other young composer, Fritz Behrend, whose pretentious Prelude, to Penthesilea (Kleist) is nothing but a Strauss imitation. With the splendidly played three orchestral pieces from Berlioz' Romeo and Juliet, Kleiber appeased his conservative public, not much in favor of new composers in the program.

HINDEMITH CONCERTOS WHOLESOME

Dr. Heinz Unger's last concert with the Philharmonic Orchestra had as its principal and most enjoyable number Til Eulenspiegel played very briskly and brilliantly. Another work was Paul Hindemith's new violin concerto, op. 36. This rather bizarre composition, played to perfection by Alma Moodie, is apt to make a sensational first impression, but will hardly gain public favor for any length of time. When the introduction, entitled Signal, starts, with its boisterous duet between a cornet à piston and a trombone, its queer accompaniment of discordant trills wrapped around the duet, its four drums and ponderous *cantus firmus* in double bassoon and bass-tuba, the listener wonders what in all the

world the solo violin has to do in this grotesque and explosive symphony. Hindemith, however, abundant with jokes (not always good ones, to tell the truth), manages not only to make an effective entrance for the violin, but combines it in a queer, adventurous partnership with piccolo, flutes, cornet, tuba, trombones, etc. All this is by no means tedious, but quite amusing. More valuable and decidedly more satisfying ideas, however, are treated in the meditative nocturno



ELLY NEY,

who will give her only New York recital of the season at Carnegie Hall on Wednesday evening, March 24, has been for years a favorite among women pianists in Europe, and in the few years she has been in America has won an enviable place for herself here. Mme. Ney has just returned from a tour which took her to the Coast and in which she won fresh success at every appearance, either in recital or as soloist with orchestra.

and in the light and graceful finale, an interesting moto perpetuo. With all its strange whims this violin concerto is, however, considerably superior to Hindemith's new cello concerto, which was played in the last Oskar Fried concert by Edmund Kurtz. A few weeks ago we heard Hindemith's piano concerto. He is turning out concertos by the half dozen at once; but quantity can never make up for lack of quality, and we would be richer possessing one good concerto, than six questionable though clever ones.

QUARTER TONES AGAIN

Alois Hába, the prophet of the quarter-tone system has given a lecture and a recital. In the Conservatory of Prague Hába has now found a refuge and official support of his ideas. He has established there a class for quarter-tone composition, and in his Berlin concert we heard some of his own compositions besides several attempts of his pupils. All these pieces were played on the new quarter-tone piano built by the firm August Förster of Prague. Edwin Schullhoff masters this new and by no means easy instrument with admirable facility. Those who knew Hába's ideas and have witnessed his development were not surprised by what they heard. One perceives a steady progress and a growing clearness in Hába's system, and it is evident that the possibilities of the quarter-tone system are not at all Utopian. The question is only whether the sum total of new effects will pay the trouble employed for their discovery, and this question so far has not yet been answered in the affirmative. The

whole problem, it seems, is still in the phase of experiment.

Modern music was heard in the Novembergruppe and in the concert of the International Society. The Novembergruppe invited the Kolisch Quartet from Vienna, which showed its fine qualities at the Venice festival last summer. Quartets by Viennese composers were heard. The most impressive one of these compositions was Egon Wellesz' op. 28, because of the wealth, precision, and variety of its ideas.

Alban Berg, the composer of Wozzeck, has also written a quartet which clearly foreshadows the style of the Wozzeck music. Krenek's third quartet had already been heard several times in Berlin. A little composition by Karl Horwitz was chosen as a memorial for the composer who died very young a short time ago. The last concert of the International Society was confined to piano compositions played by Felix Petyrek, equally remarkable as a pianist and as a composer. The program consisted of Petyrek's own compositions (a suite and cleverly effective arrangement of Ukrainian popular melodies), Krenek's somewhat dry suite, Hába's six pieces, op. 6, still without quarter-tones; Szymanowski's fantastic Masks and several pieces by Josef Hauer, that queer Viennese apostle of atonal music, the term to be understood in a very different sense from Schönberg's so-called atonality.

Several concerts of American and English artists call for mention. Hortense Husserl from New York, already well known to Berlin music lovers, scored another success. With Brahms, Schubert and Schumann she manifested an unusual pianistic capacity developed by excellent schooling. Giorgio Mulfinger is a young pianist of fair talent and considerable technical facility, though not yet an artist of marked individuality. Cyril Towbin, a Kneisel pupil, made an unusually successful debut. His rendering of Hindemith's violin sonata, op. 11 (together with Dr. V. E. Wolff, the well accredited accompanist) and of Joachim's difficult variations was especially applauded. H. L.

Schola Cantorum Drops Schindler

Mrs. Reginald Fincke, president of the Schola Cantorum, New York, announces that upon the expiration of his contract on April 30 next, Kurt Schindler will retire as conductor of the Schola Cantorum.

Mr. Schindler is about to associate himself with the movies, and the Board of the Schola Cantorum felt his new duties would be too engrossing to permit of his devoting sufficient attention to its choral work. Mr. Schindler suggested to the Board his desire to continue to serve the Schola Cantorum in so far as the demands of his new undertaking would permit, but the Board was unable to see a practicable arrangement. Consequently it reluctantly acquiesced in this decision, at the same time expressing deep appreciation of his seventeen years of devoted service and best wishes for his future success. In the course of the next few weeks the directors of the Schola Cantorum expect to announce the name of the new conductor and the plans for next season.

Philadelphia Orchestra Back from Tour

PHILADELPHIA, PA.—The Philadelphia Orchestra, under the direction of Leopold Stokowski, resumed the Friday and Saturday concerts at the Academy of Music, March 5 and 6, after the successful tour to Pittsburgh, Cleveland, Toronto and other Western cities. The program opened with the delightful group of six excerpts from L'Arlesienne by Bizet, with its dainty Minuetto, beautiful Adagietto and lively Danse Provençale standing out most prominently. The entire suite was given an excellent reading and performance. The second number was a novelty, Alborada del Gracioso by Ravel, which proved attractive and unusual in its charmingly Spanish atmosphere. The rhythm was strongly marked and the orchestration decidedly interesting. Debussy's La Cathédrale Engloutie, orchestrated by Dr. Stokowski, was repeated by request on this program, and met with same success which greeted it upon its first hearing several weeks ago. Beethoven's Pastoral Symphony closed the program, and its many beauties were faithfully brought out. M. M. C.

International Prize Competition Offers Valuable Awards

Prizes for music aggregating \$9,500 will be given at the forthcoming Sesqui-centennial Celebration in Philadelphia. The association offers to composers of all nations a prize of \$3,000 for the best opera submitted in competition, \$2,000 for a symphony or large orchestral work of symphonic character, \$2,000 for a choral work for chorus, soli and orchestra, \$2,000 for a ballet, pageant or masque with full orchestral accompaniment (not excluding choral episodes), and \$500 for an a capella choral suite of three or four numbers for mixed voices. The committee selected for this competition includes James Francis Cooke (chairman), Philip H. Goepf, Nicola Montani, H. Alexander Matthews, N. Lindsay Norden, Thaddeus Rich, Alexander Smallens and Henry S. Fry (executive secretary).

NEW BITTNER MASS, CONDUCTED BY KLENAU, BREAKS ALL RECORDS FOR VIENNESE APPLAUSE

Stravinsky's "Soldier" Starts a Rumpus—Other Native Novelties—Huberman and Weingartner Score.

VIENNA.—At least two of the premières of the past two weeks are of more than local interest and were received with all the pomp characteristic for a "big" event—Stravinsky's *Story of the Soldier*, staged at the Volksoper jointly with Busoni's *Arlecchino*, and Julius Bittner's *Great Mass* and *Te Deum*, which Paul von Klenau produced at the Konzert-haus. The reception was in both cases vociferous, but Stravinsky evoked a veritable riot, while Bittner's *Mass* had a welcome almost without precedent. Many composers are revered here, but few are loved—and Bittner is among the few. He had an applause such as even Richard Strauss, demigod of Vienna, has never heard here; and Klenau stood beside him to receive public thanks for a dignified presentation of one of the most difficult choral works in existence.

A "LÄNDLER MASS"

Austria admires Bittner's distinctly "native" art, and Germany esteems him. Otherwise he is something of a "red rag" to the critical bulls, and he is in good company there, with Mahler and Bruckner as close seconds. True, his operas are naive, often crude to a degree, and his versatility in turning out operas, operettas, dramatic plays and symphonies in great number seemed to smack of dilettantism. His *Great Mass* is evidently intended as an achievement to disarm his belittlers. Lack of workmanship? There are no less than five elaborate fugues or double fugues. Lack of form? The *Mass* has six movements of big, broad architecture.

True, Bittner's mass does not entirely disavow his past. Much of it is operatic, much of it hypertrophic. But as a whole it is a big canvas in glowing colors, and a movement like the *Agnus Dei*, with its chants, reminiscent of a mediaeval procession, is tremendously gripping. The old Bittner creeps out in the *Te Deum*, which begins like the merry roundelay of Austrian peasants in the field; and some episodes of the *Benedictus* seem to justify the denomination "Ländler Mass." One might call it "shirt-sleeve music," and opine that one does not generally go to church in shirt sleeves. But—the Austrian peasants do; and Bittner is a bit of an Austrian peasant with all his primitive vitality, naïveté and exuberance.

Klenau faced a tremendous task, and he mastered it excellently. To keep Bittner's huge army of choristers and players under control and steer them through the pitfalls of the complicated score, is in itself an achievement. Klenau did this, and more. The clarity of the intricate fugues was remarkable, and the climaxes,—there are many of them—sweeping. The success was tumultuous, so much so that a third and fourth performance were immediately scheduled for March, when Klenau returns from his London guest appearances.

SOMETHING DIFFERENT

The reception of *The Soldier's Tale* was less unanimous but almost as loud. In justice to the public let it be stated that the staging accounted for much of the "row." Bernard Marholm, the stage manager, has seen much of Tairoff's stage devices while in Russia, and has gone a bit too far in applying them. His idea of dressing the conductor and the seven players, not in the prescribed Russian blouses but in the fancy attire of insects, was silly. The Reader sat high up on a crimson velvet arm chair. Where was the atmosphere of a Russian inn that Stravinsky calls for? The Volksoper "celebrated" this brisk piece, instead of performing it in a snappy way.

The audience, baffled from the beginning, became restless when the orchestra played the "little concert"; and the reader's "One has enough" was the signal for unwelcome approval from the audience. The sad part of it is that the people took it good-naturedly. Once, many years ago, Vienna used to grow irate and furious over Schönberg; that was a matter of conviction. The giggling and hissing of the audience the other night came, not from fanatics fighting for their conviction but from a band of infantile dolts out for fun. The serious-minded in the audience made up for that by demonstrative applause at the end.

BUSONI'S "OPERATIC CAPRICCIO"

Busoni's *Arlecchino* was well received and pleased all, which should not be taken to imply that those who liked it really understood it. Beneath the merry surface of a modernized "commedia dell'arte" Busoni castigates the weaknesses of the bourgeois world with merciless satire. *Arlecchino* is a product of the war period, and an artistic and political confession. Militarism, politics, eroticism, hypocrisy, Italian opera—none of these escape Busoni's whip. The strained and somewhat literary irony of the book is clad in music of great sprightliness, with a fluid parlando and deftly constructed ensemble numbers. The scene of the plot is Bergamo, birthplace of Donizetti (who is honored by a quotation from one of his operas), and it concerns a comical tailor who dotes on Dante and neglects his young wife for his literary propensities. It is all very witty and very spirited; but with all its esoteric charms, *Arlecchino* is bound to edify the connoisseur rather than to simply amuse the populace.

No finer and more congenial frame could have been found for Busoni's dazzling witticism than the futuristic scenery of the Volksoper, and the temperamental and swift acting and singing under Leo Kraus, director-conductor of the theatre; and Bernhard Marholm, the stage manager. But the clou of this double bill was Mura Ziperowitch, the beautiful Russian dancer, as the Princess in the *Soldier's Tale*. Her freely exhibited charms soothed the opposition of the anti-Stravinskyans—though not on purely artistic grounds.

THE VIENNESE VARIETY

Hissing, at one time a bit of a compliment, is nowadays applied rather indiscriminately. I wonder why some people hissed Ernest Kanitz's four songs for soprano and orchestra. They are not modern—far from it—nor so palpably bad as to justify rejection. They are neither good nor bad, only lukewarm and unoriginal. Clemens Krauss fitted them into his Mahler cycle with the Tonkünstler Orchestra, and rightly so, for Mahler is their god-father. This paternity manifests itself even in the formal structure, which is that of a "song symphony," on the lines of the *Song of the Earth*. In his introductory notes Kanitz explains the thematic connection between the four movements, and wisely so, for otherwise no one would have recognized it.

Another addition to the Mahler cycle was Krauss' production of a symphonic poem by Max Oberleithner, entitled *Fahrt zur Roten Wand*. Oberleithner is the composer who was instrumental in bringing Maria Jeritz to the Staatsoper, to sing the title role of his *Aphrodite*. That was fourteen years ago. Since then the world has not stood still, and music has undergone a process of evolution. Oberleithner knows nothing of that; at any rate there is no sign of it in his symphonic poem, based on an ancient Chinese poem by



Ermanox photo

THE VIENNA VOLKSOPER'S "FUTURISTIC" SETTING FOR BUSONI'S ARLECCHINO.

Su-Dung-Po. He does not even dwell on the coloristic possibilities of his subject (which is at once an advantage and a drawback), but strives for a "mood description" unmarred by ventures into modern harmonic realms.

WEINGARTNER AND HUBERMAN

Huberman, violinist, combined his efforts with those of Felix Weingartner and the Philharmonic Orchestra for the presentation of the Beethoven and Brahms concertos. With two such artists collaborating, the concert could not but be an artistic and social success, and one of the events of the season.

A FEW PIANISTS

Siegfried Schulze, Huberman's well known and faithful accompanist, has entered the ranks of independent recital givers, and with much success. If subordination to the artistic intentions of the star was the commanding quality of his accompaniments, Schulze asserted a personality of his own in his Bach, Schumann, Chopin, and in three effective but somewhat obvious piano pieces, opus 15, by Panscho Wladigeroff, sole contemporary exponent of musical Bulgaria.

The most recent favorite of pianists of both sexes is Schumann's *Carnaval*. I have counted six performances of it during the last two weeks alone. The latest pianist to ride this war-horse was Margarete Wit, a Viennese pianist of some renown—and she rode it with a firm grip and sure hand, and with abundant temperament. PAUL BECHERT.

Appetite for More Bartok

ZÜRICH.—The Zürich season is at its height and interesting musical events attract large audiences daily. Most worthy of mention was an evening of three premiers at the Municipal Theater when Gianni Schicchi, preceded by two pantomimes, was given an excellent performance under the leadership of Conrad, with Schmidt-Bloss in the title role. The work was received with the same enthusiasm that greets it wherever it is performed. Preceding the opera were two ballets, *The Carved Wood Prince* by Béla Bartók, and *The White Dancer* by a native composer, José Berg, and which was staged by the theater's ballet master, Godlewsky. The sensation of the evening, however, was Bartók's work, which, with its simple treatment of a symbolical fairy tale and extraordinary orchestral coloring, has left us with a keen desire to hear more by this composer.

The Viennese String Quartet stopped here on its tour through Switzerland to give a fine concert of works by Ernest Krenek, Darius Milhaud and Arnold Schönberg. Two other concerts noteworthy for their excellent performance were Berlioz' *Damnation of Faust* under Hans Lavater, and Othmar Schoeck's *Erwin und Elmire*, conducted by the composer. In the latter work Mme. Hüm-Mihacek from the Vienna Staatsoper, again proved herself to be one of the foremost singers of our day. There are innumerable soloist recitals and Oscar Strauss' charming operetta, *Teresina*, with Mitzi Günther, has reached its fifty-fifth consecutive performance; all houses are well filled, and this, in spite of the carnival season. Zürich is indeed having a season of unusual gaiety. J. K.

Alexander Bloch in Recital

Mr. and Mrs. Alexander Bloch gave an interesting sonata recital in the Strauss Auditorium of the Educational Alliance, New York, on February 28. The unusually well presented program contained: Sonata in G major, Brahms; Sonata in G minor, Schubert; and Beethoven's Sonata in A major (Kreutzer).

Mr. and Mrs. Bloch also played in the People's Symphony Concert Course on March 13, and are scheduled for an appearance in Steinway Hall on March 31.



STAGE DESIGNS FOR THE THREE SETTINGS TO BE USED IN THE FORTHCOMING CINCINNATI PRODUCTION OF RALPH LYFORD'S THREE-ACT TRAGIC GRAND OPERA, CASTLE AGRAZANT.

The opera is to have its première on April 29 under the direction of the composer.



CROOKS

"AMERICA'S BEST TENOR"

—Montgomery, Ala., Journal, Nov. 28, 1925.



"HE IS UNQUESTIONABLY A GREAT TENOR—POTENTIALLY A VERY GREAT ONE."

—Detroit News, Jan. 1, 1926.

"CROOKS HAS A VERY BEAUTIFUL VOICE AND EMPLOYS IT WITH BRILLIANT AND EMOTIONAL EFFECT."

—New York Times, Dec. 7, 1925.

"RICHARD CROOKS DISPLAYED SUPERB VOICE AND ARTISTRY."

—Philadelphia Public Ledger, Nov. 13, 1925.

"A MAGNIFICENT VOICE, FULL IN VOLUME, IN QUALITY ENCHANTING."

—Boston Herald, Nov. 5, 1925.

"IN SHEER VOCAL RESOURCE I CAN THINK OF NO AMERICAN TENOR WHO IS CROOKS' SUPERIOR."

—Worcester Telegram-Gazette, Oct. 8, 1925.

CROOKS ENGAGEMENTS THIS SEASON INCLUDE:

Oct. 7—Worcester, Mass.

" 9—Worcester, Mass.

" 14—Reading, Pa.

" 20—New York, N. Y.

" 31—Chicago, Ill.

Nov. 4—Boston, Mass.

" 9—Trenton, N. J.

" 11—Baltimore, Md.

" 12—Philadelphia, Pa.

" 15—New York, N. Y.

" 24—Columbia, S. C.

" 27—Montgomery, Ala.

Dec. 1—Laurel, Miss.

" 5—New York, N. Y.

" 6—New York, N. Y.

" 8—Grand Rapids, Mich.

" 10—Hamilton, Ont.

" 15—New York, N. Y.

" 21—Brooklyn, N. Y.

" 31—Detroit, Mich.

Jan. 1—Detroit, Mich.

" 3—Chicago, Ill.

" 8—New York, N. Y.

" 17—New York, N. Y.

Feb. 7—Asbury Park, N. J.

" 19—Owensboro, Ky.

" 22—Palm Beach, Fla.

" 28—Los Angeles, Cal.

Mar. 2—Hollywood, Cal.

" 4—Napa, Cal.

" 10—Utica, N. Y.

" 14—New York, N. Y.

" 16—Boston, Mass.

" 25—New Castle, Pa.

" 26—New Castle, Pa.

" 28—Chicago, Ill.

" 30—Detroit, Mich.

April 5—San Francisco, Cal.

" 6—Sacramento, Cal.

" 7—Berkeley, Cal.

" 9—Reno, Nev.

" 12—Bakersfield, Cal.

" 13—Los Angeles, Cal.

" 17—Bisbee, Ariz.

" 20—San Bernardino, Cal.

" 23—Pomona, Cal.

" 27—Pittsburg, Kans.

" 29—Pittsburg, Kans.

" 30—Pittsburg, Kans.

May 3—New York, N. Y.

" 22—Ann Arbor, Mich.

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THE TSCHAIKOWSKY MUSEUM AT KLIN

By Nicolas Findeisen

Eighty-seven kilometres from Moscow lies the small provincial town of Klin. One of the large stations on the principal artery uniting the two Russian capitals, the former Nicolaevsk (now known as "October") railway, closely adjoins the town, at the opposite end of which we find the great highway leading to Moscow, with the woods, fields and country-seats belonging to the former landowners, scattered on either side of it. In the latter half of his artistic career Tchaikowsky, when at leisure, frequently resided in the neighborhood of this small quasi-suburban town, which has hitherto preserved a quaint and original aspect, both as regards its architecture (small, one-storied houses with three or four windows only) and its decidedly provincial mode of life. After the country-seats of Maidanowo and Frolovka, Tchaikowsky, during the two last years of his life, took on lease a small country-seat, adjoining the high road and lying in near proximity to the stream that winds round the town. Both the situation of the estate and the surrounding scenery seem to have held an attraction for him, for Tchaikowsky loved a Russian landscape: "a birch copse, a small fir-wood, marshy meadows, the view from the village-belfry, with the dark silhouette of larger forests on the horizon." These, as we learn from his brother and biographer, Modest Tchaikowsky, were all-sufficient to the great Russian symphonist.

On the other hand, the proximity of Moscow and the facility of communication with Petrograd, those two musical centers so closely connected with Tchaikowsky's creative activity, readily account for the composer's predilection for the small suburban town, with its provincial peace and retirement in preference to other and more lively summer resorts. Tchaikowsky himself writes in 1892 (a short time after taking up his abode at the Klin country seat): "I feel very much at home here, and the walks are numerous and pleasant, the more so, that my house standing on the highway, I can take a walk in the rainiest weather without getting

drowned in the mud. My time has hitherto been spent in correcting the proofs of my compositions, but at present I am engaged on a symphony." This symphony, the sixth (Pathétique), op. 74, commenced and ended by Tchaikowsky in Klin, was destined to be the swan song of the great composer. The original rough copy is even now preserved in the Klin Museum.

MADE A MUSEUM

Tchaikowsky bequeathed the furniture of this country-seat to his servant, Alexis Sofronoff; this faithful retainer, who had been most devotedly attached to his master, purchased the house itself, and selling it some years later to Tchaikowsky's relations, the latter found everything in the exact place it had occupied during the life of the great symphonist. The composer's favorite brother and biographer, Modest, on becoming in the course of years sole owner of the Klin estate, converted it into a museum, which he in turn bequeathed to the Moscow section of the Russian Musical Society, some members of which formed a new "Society of the Tchaikowsky Museum Friends," a few years later, after the death of Modest Tchaikowsky (1916).

A SIMPLE HOME

Such is the history of the Tchaikowsky Museum, where I passed a few days towards last year's end. The two-storied wooden house is approached through a garden extending along the entire front. The large lower terrace, leading from the dining room and the small covered upper balcony, Tchaikowsky's favorite breakfasting place, surmounted by him in fun his "lantern," open in that direction. The front door still shows a copper plate with the inscription, "Peter Ilyitch Tchaikowsky, at home on Mondays and Thursdays from 9 till 5 o'clock," and below that a movable plate with the inscription, "Not at home, please do not trouble to ring the bell." The lower story, the dining room and

terrace excepted, is at present (time) occupied by the last living brother of the composer, the aged A. Tchaikowsky, and various offices. A broad wooden staircase leads from the corridor to the upper story, where most of Peter Ilyitch's time was spent and the two rooms of which (with a moderately spacious anteroom) now form the museum proper. These two rooms had been furnished by Tchaikowsky as his bed-room and study and are described by his biographer-brother as "two of the nicest rooms Peter Ilyitch ever had." These rooms are shown in the accompanying photographs, having been left to this day as they were when Tchaikowsky inhabited them.

In the center of the study stands a grand piano, presented by the firm of Becker in 1885. On the left wall hangs a portrait of the composer's father, one of Peter Ilyitch himself in his youth and some other photographs. A door beyond leads to the above mentioned large anteroom, converted by Modest Tchaikowsky into a museum, with large glass cabinets, showing a collection of the most varied presentations and gifts, some silver objects, Russian and foreign diplomas, etc., the most interesting of all being the composer's wearing apparel and linen. The opposite wall is covered with portraits (collected by the organizers of the museum) of the composer's friends, acquaintances and contemporaries.

To return to the study. The space beside the door is occupied by two book cases, meeting in the corner, the composer's library, consisting of Russian and foreign classics and historical works on art and philosophy. Towards the end of his life Tchaikowsky became deeply interested in Spinoza's works. These volumes are covered with pencil notes made by Peter Ilyitch. Next to the book cases is an easel, supporting a cartoon presented to Tchaikowsky in 1888 by the "Umeleka Besedav Prazhe" Society. The walls are hung with photographs of various groups and reproductions of Tchaikowsky's favorite pictures. The tables (which do not appear in the photographs), the writing table included, are covered with albums and the composer's writing paraphernalia, together with a number of cigarette holders of various sizes, Tchaikowsky having been an inveterate smoker. The foreground of the study is taken up by a large sofa with a portrait of Anton Rubinstein (by Morny Bonnet, 1864) and some German classics hanging over it. The remaining space is occupied by the composer's musical library, an entire collection of his beloved Mozart's works among them, with photographs hanging on the wall above; the entrance door is now reached, with another adjoining it and leading into Tchaikowsky's bedroom. Here again we find everything as the composer left it: his dressing gown, hanging on the wall by the door; his warm, hand-crocheted blanket on the bed, over which hangs a picture in a black frame, with the inscription "Mélancolie." This picture represents the sea at night with weirdly-formed clouds in the sky and the silvery moon throwing a long path of light on the waters. It has a curious history. In 1888, in Berlin, during a concert of Tchaikowsky's, the well known violinist Brodsky performed his Sérénade Mélancolique. The next morning a lady knocked at Peter Ilyitch's door. She held a parcel in her hands which she gave to him, saying, "I heard your Sérénade Mélancolique yesterday. Take my Mélancolie . . . I have no other means of thanking you for your concert." Turning, she swiftly left the house and the composer never succeeded in finding out who she was. He brought the picture to Russia and it has hung over his bed ever since.

Part of the composer's library stands in book cases near the bed, with a plain deal table, on which the Sixth Symphony was written. Tchaikowsky would breakfast of a morning, look through his correspondence in the study and, having dealt with it, betake himself with a third cup of tea, cold this time, to the bedroom in order to work at this table. In the opposite corner hangs a silver wrought image (ikon) of the Holy Virgin, cherished by the composer from his earliest childhood. His toilet table comes next with a cover of Russian lace and embroideries made by a warm admirer of his, a French lady, Emma Genton by name, who had been governess to one of his friends' children. As already mentioned, Tchaikowsky's museum is under the supervision of a special society bearing his name, the funds necessary for its maintenance consisting partly of small yearly subscriptions, paid by the members of that society, and, to a far greater amount, of a certain percentage allowed it on the sums brought in by the royalties for Tchaikowsky's operas. The director of the museum, Nicolas Gegin, is a thorough connoisseur of music and a great admirer of Tchaikowsky's genius. Under his guidance the museum is steadily developing and large additions to its collections have been made. One of the rooms in the upper story, formerly used by Tchaikowsky as a guest bedroom, is now converted into a museum, dedicated to the noted theorist and composer S. I. Taniëff, who, after having been a pupil of Tchaikowsky's, became and remained his fast friend.

A MEMORIAL MASS

My visit to Klin coincided with the anniversary of Tchaikowsky's death, on which date a solemn mass, sung to the great composer's own music, and a requiem, are yearly solemnized in the local cemetery church. It was during this mass that I saw Tchaikowsky's servant, Alexis Sofronoff, whom I have already mentioned, for the last time. He died a month later and his heirs enriched the museum by an immense collection of the great symphonist's autographs and

(Continued on page 12)



"A lyric tenor with dramatic ability and a great wide range."—Miami Herald.

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Jeannette VREELAND

Soprano

NEW YORK RECITAL, FEBRUARY 15, 1926

That daughter of the gods most high, Jeannette Vreeland, gave in Aeolian Hall, last evening, an uncommonly pleasing song recital. Mme. Vreeland possesses, to start with, a fresh, smooth, bright soprano, unusually even throughout a generous range, and of sufficient power. Her diction is clear and expressive, without occasioning her apparent effort, and she sings with spirit, feeling, refinement and a discerning sense of style.

It is worthy of particular note that Mme. Vreeland appreciates the value of legato, that she employs a genuine portamento, which is neither a scoop nor a slur, and that she can shape and deliver a musical phrase with understanding and assurance. Furthermore, she is a singer of charm, a quality easier to impute than to define, but not on that account less valuable.—

PITTS SANBORN, *Telegram*.

At Aeolian Hall last night Jeannette Vreeland gave her second recital on a stage tastefully decorated with growing evergreens. She possesses a lovely voice, beautiful in the upper register and sympathetic throughout.—*American*.

Miss Jeannette Vreeland, a soprano who is well known as soloist with orchestras and choral societies and here as recitalist from last season, returned to Aeolian Hall last night in a program of Italian, French, German, English and American selections. Miss Vreeland made a favorable impression in her first recital and in no few respects it gave pleasure to hear her sing again last night. She has a fine natural voice and no few of her numbers were effectively delivered. Her attractive stage appearance and dignity of manner were again features enhancing the favorable vocal attributes of her delivery. She sang to an audience of good size and received warm applause.—*Sun*.

Jeannette Vreeland, soprano, giving her annual recital last night in Aeolian Hall, displayed an enthusiasm befitting the Spring-like weather. She sang from a stage decorated luxuriantly with palms and Southern smilax, altogether a colorful picture. The young singer marked an advance from the debutante, showing a competent mastery of mood and style in interpretation.

Joseph Marx's "Night and Roses," which she added as an encore to a group of songs, was done with full-throated fervor and abandon that kept her audience asking for more.—*Times*.

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Aeolian Hall, New York

MUSIC IN MILAN

MILAN.—At La Scala during the week ending January 17 there were only repetitions. On January 19, the tenth week of the season began with the first performance of *Götterdämmerung*. The following Saturday came the first performance of the double bill *Haensel and Gretel*, and *Pick-Mangiagalli's* ballet, *Il Carillon Magico*. Sunday evening, January 23, there was the first performance this season of *Rheingold*.

In *Götterdämmerung* Isidore Fagoaga filled the role of Siegfried heroically. His middle tones are robust and beautiful, but his high tones lack color, his interpretation also lacked equality, the extreme youth of Siegfried being at times lost in his too mature version. Baritone Morelli, in the role of Gunther, gave an artistic interpretation; his personality also fits the role. Nazzareno De Angelis' interpretation of the sinister role of Hagen was one of a great artist. Lily Haigren, the Brunnhilda, sustained the high range of this difficult role with ease, but her voice does not seem to be as beautiful as last season; at times it shows signs of fatigue. Gutruna is not one of Luisa Bertana's best roles; her voice is too light for the Wagnerian roles. The minor roles were all well handled. Sad to relate, throughout this performance it was impossible to understand one word from any of the artists. This fact has been lamented in the case of many of the artists since the opening of the season, but in the other productions there have always been one or two whose diction was understandable; this time none, without exception, could be understood. Maestro Panizza is a thorough musician, and his reading of the Wagner scores is most enjoyable. The scenery was beautiful, especially the last act. The burning of the funeral pyre in the last scene, and the fall of Valhalla are truly astounding. The lighting effects were much too dark at the first performance; this was remedied at the second. This opera commenced at eight o'clock sharp and did not finish until 12.50. The house was well filled and the audience applauded sympathetically, the artists and maestro being recalled several times after each act. This is only the third time that *Götterdämmerung* has been given at La Scala—first in the season of 1896, revived in the 1907-8 season and now given for the third time during the present season.

In *Haensel and Gretel* Conchita Supervia as Haensel and Ines Maria Ferraris as Gretel gave charming interpretations of the two children; they were enthusiastically received, repeating their successes of last season. Carlo Morelli in the role of the father is also excellent, both vocally and artistically; he scored a great success and has already become a great favorite with La Scala attendants. Maestro Panizza repeated his success of last season. This production was warmly received.

In the cast of *Il Carillon Magico* were Placida Battaggi as Arlecchino, Marta Mescoli as the Princess, Amelia Tedeschi as the Cavalier; Maestro Panizza conducted. This symphonic mimic is a musical gem, full of variety of rhythm and ideal elegance. The dainty and graceful Cia Fornaroli, as Colombina, was exquisite; she portrayed and danced the part as if inspired. The corp de ballet danced with its usual perfection. The new scenery was magnificent. The costumes of the main ensemble scene also were gorgeous and magnificent, although not newly produced for this mimic comedy, as they were seen last season in the big Venetian ball scene of the *Casella Ballet*, *Il Convento Veneziano*. Maestro Panizza gave a delightful reading. The audience was enthusiastic and applauded boisterously, calling maestro, artists, and composer several times before the curtain. According to the enthusiasm shown, this double bill can be counted one of the biggest successes of this season.

In the cast of *Rheingold* were Nazzareno De Angelis as Wotan, Leone Paci as Donner, Emilio Venturini as Froh, Alessandro Dolci as Loge, Mita Vasari as Fricka, Ida Balestrieri as Freia, Lydia Van Gilder as Erda, Antonio Righetti as Fasolt, Eugenio Sdanowski as Fafner, Salvatore Persichetti as Alberich, Cesarina Valobra as Woglinde, Cesira Ferrari as Wellgunde, Lina Lanza as Flossilde; Maestro Panizza conducted. De Angelis sang and portrayed Wotan magnificently; he is without doubt the best interpreter of this role in Italy. Dolci in splendid voice and sang the role of Loge excellently. Nita Varsari as Fricka was exceptionally good; it is a pleasure to listen to her rich, full voice and her interpretation did full justice to the role. Ida Balestrieri (new for La Scala) made a charming picture as Freia, and has a voice of pleasing quality. Lydia Van Gilder, the Erda, has a voice of rich and pleasing quality. The other roles were all excellently cast. Maestro Panizza gave an excellent reading. The prologue of the trilogy was given without any intermission, as originally intended by Wagner; it began at 9:15 and finished at 11:50. The scenery and costumes, as stated last season, were magnificent, and the lighting effects marvellous. There was a large audience present which followed the production with inter-

est. This will be the first time the complete Wagner Ring has been given in Italy.

TWO HUNGARIANS

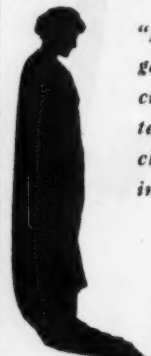
Two more of the popular priced Carlotti-Aldrovandi concerts were given at the Verdi Conservatory—one on January 14 by Clara Dullien, a Hungarian violinist. The audience was large and received her warmly. She gave an interesting program with Maestro Enzo Calace at the piano. On January 23 another young Hungarian violinist, Georg Hannover, gave a delightful program. He is a promising violinist and played Bach's Sonata in G minor and Mendelssohn's Concerto in a competent manner. His technic is good and he was much applauded by a capacity audience. Maestro Enzo was again the piano accompanist.

Another interesting concert was given on January 20, by the young pianist, Walter Schaufuss-Bonini, under the management of the Music and Musicians' Bureau. He played the Brahms Sonata in F minor with notable taste, and the Beethoven Moonlight sonata with much feeling. His touch is strong yet colorful and his technic remarkable. A great future is predicted for him. This young pianist is the head professor at the Dresden Conservatory. This was his second appearance in Milan, where he has many admirers. The house was well filled by an enthusiastic audience.

ANTONIO BASSI.

A German a Month Is Leningrad Motto

LENINGRAD.—"A German a month," joked the musicians when Franz Schreker in October, Fritz Stiedry in November, Otto Klemperer in December, and Oskar Fried in



"May Peterson, soprano, gave one of her too rare recitals at Aeolian Hall yesterday afternoon. There is charm in her voice and style in her art."

The New York Evening World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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January, were invited to conduct the Philharmonic of Leningrad. These four Germans attracted so much attention from the public and press that they quite eclipsed the appearances of the Russian conductors, W. Souk and N. Golovanov from Moscow, and A. Gauk, A. Glazounov, W. Dranishnikov and N. Manko of Leningrad. Franz Schreker, who opened the German orchestral season, presented a perfectly ordinary personality. It seems, that he only aspires to be a conducting composer. His first appearance was at the Academic Opera where he was invited to direct his work, *Der Ferne Klang*. This work was performed for the first time last season and with considerable success, under the leadership of W. Dranishnikov, the theater's permanent conductor. Schreker added nothing new nor original to Dranishnikov's interpretation, but of course he had a succès d'estime. He met with a similar success at the Philharmonic concert, where he played his chamber symphony and overture to *Die Gezeichneten* and *The Birthday of the Infanta*. It is unnecessary to go into detail about these works, as they have been discussed in this paper before.

STIEDRY'S SUCCESS

Fritz Stiedry, late of the long suffering Vienna Volksoper, is a conductor of quite different calibre. Quiet, controlled, he is a perfect master of the orchestra and gave highly finished and finely felt performances of Beethoven's *Coriolanus* overture and fifth symphony. He also was invited to conduct several performances of Mozart's *Entführung*. His perfect sense of style, the subtlety, and beauty of sound he obtained from the orchestra won him a success equal to that of his concert.

Otto Klemperer has become persona grata of the concert

audience of Leningrad. His concerts always fill the hall and his success is guaranteed to such an extent that the Philharmonic has already engaged him for ten concerts next season. Klemperer wins his public chiefly by his temperament and by the startling contrasts in his orchestral readings. We must say that he is most successful in the old masters of the distinctly classical character. Last year he interested the public by his conducting of *Carmen* at the Academic Theater and this year the directorate availed itself of his presence for the same purpose.

OSKAR FRIED A SERIOUS ARTIST

Oskar Fried is the oldest acquaintance of the Leningrad public. He was well known before the revolution and was the first foreign conductor who came here after it was over. As a leader he is a more serious and experienced master than Klemperer, and his personal success at all the concerts is made completely subsidiary to the artistic aim. It is he who introduced to us the powerful and in some places inspired Alpine Symphony of Richard Strauss, which proved to be the most interesting novelty of the season. The other part of Fried's program was consecrated to Berlioz' *Symphonie Fantastique* and to the works of Weber and Debussy. Nearly everywhere his performance bore the stamp of enthusiasm and completeness. The performance of the Alpine Symphony was followed by a well deserved ovation.

N. F.

Three Knights Conduct in Liverpool

LIVERPOOL.—The principal events here during January were the visit of the London Symphony Orchestra with Sir Thomas Beecham in command, the farewell concert of Dame Nellie Melba and the two weeks' season of the British National Opera Company. The program submitted by the London Symphony Orchestra included the Freischütz overture, Beethoven's second symphony, Delius' *Cuckoo* in Spring, and selections from Wagner, Rimsky-Korsakoff, Puccini and Liszt. Beecham's conducting was accompanied by his usual sinuous gestures and pontifical attitude; but although these mannerisms sometimes provoked a smile, he nevertheless sways his men with consummate skill and the result is decidedly satisfactory. Luella Paikin essayed Mozart's *Ruhe Sanft* with moderate success, but was more at home in a Spanish song by Chapi. This young lady has been made much of by Tetraxini and promises well, but she is not yet an ideal exponent of Mozart. On the other hand Melba gave us an object lesson in her phrasing of the master's *L'Amore* in which she had the advantage of Lionel Tertis' most artistic viola obligato.

The two Philharmonic concerts were conducted by Sir Henry Wood and Sir Hamilton Harty, the former introducing Arnold Bax's *The Happy Forest* which was more puzzling than pleasurable. Harold Samuel played the solo in Bach's D minor concerto with immense élan. Truly there is only one Bach, and Samuel is his prophet. Sir Hamilton Harty's program included Elgar's portentous second symphony, which occupied forty-eight minutes in performance and, except to enthusiasts, did not convey an intelligent message. Many times during those forty-eight minutes Elgar seems to drop the reins and scratch his head, as if uncertain whether to continue or not; but he manages to carry on until the usual brassy peroration brings the work to a welcome conclusion. Though the score contains many brilliant patches it lacks the inspiration that permeates *The Dream of Gerontius* and the *Enigma* variations.

The Liverpool Welsh Choral Union gave a very fair performance of Beethoven's ninth symphony at its third concert. The purely symphonic sections left something to be desired, because of inadequate rehearsals, but it is better to hear that sublime work even imperfectly done rather than not at all. On the other hand the members of the choir sang with ample vigor and negotiated the vocal precipices with exhilarating fervor and sustained energy. The principals were Caroline Hatchard, Rose Myrtill, Walter Widdop and Robert Radford.

OPERA IN DEMAND

The visit of the British National Opera has been a great success. The attendance has been very encouraging, and, thanks to the press, public interest has been focused on the company, which, if not in absolute danger of collapse from lack of funds, is dangerously near the verge. During the two weeks' stay we heard over fourteen operas, including *Magic Flute*, *Carmen*, *The Mastersingers* (Walter Widdop made a melodious Walter, Robert Parker a stentorian yet capable Sachs, and Robert Radford the usual Pogner). *Othello*, *Tannhäuser*, *Rigoletto*, *Romeo and Juliet*, and Williams' *Hugh the Drover*. The conductors were Aylmer Buesst, R. J. Forbes and Malcomb Sargent.

W. J. B.

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Miss Lucile Lawrence played delightfully quaint old music by J. S. Bach, Couperin and Rameau, and then turned to the stimulating idiom of the "Danse Sacrée" and the "Danse Profane" by Debussy, a pair of works showing subtle imagination in the treatment.
Sydney Morning Herald (Australia).

The harpist, Miss Lucile Lawrence, has a masterly technique and plays with classic gesture and grace. She seems to be one with the genius of her instrument.
Daily Telegraph (Sydney, Australia).

Too rarely does occasion arise to demonstrate the fascination of the harp as a solo instrument and when manipulated by such a consummate artist as Miss Lucile Lawrence one could listen for hours and be entranced.
The News (Adelaide, Australia).

Miss Lawrence's playing is far removed from the tinkle and twang that many associate with the harp.
The Sun (Melbourne, Australia).

Miss Lucile Lawrence, a gifted young harpist whose playing disclosed rare facility and artistry.
The Southland Times (Invercargill, New Zealand).

Miss Lawrence is a master of her instrument.
The Grey River Argus (New Zealand).

Miss Lawrence is a harpist of exceptional accomplishment indeed, her execution is splendid; in dazzling sweeps and showers as in sonorous melody she excels equally, and she had to play encore after encore to satisfy the demand.
The Press (Christchurch, New Zealand).

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LYON & HEALY HARP

TSCHAIKOWSKY MUSEUM AT KLIN

(Continued from page 8)

portraits. Thus, the country seat museum of Klin may rightly claim to be the depository of numberless relics pertaining to the life and work of one of the most celebrated Russian composers. This is all the more important, since none of the houses belonging to Glinka, Rubinstein or other great Russian masters have been preserved, and their property, divided after their decease, has now for the most part been irretrievably lost.

Warford Associates for Paris Summer Session

Mons. Felix Leroux, chef de chant of the Paris Opera, writes enthusiastically in regard to Claude Warford's summer session to be held in the French capital during July and August. "Your schedule



seems to be almost filled," says he, "only remember, cher confrere, that four days each week I shall be busy at the opera from two until four thirty o'clock, otherwise my time is at your disposal; so arrange accordingly."

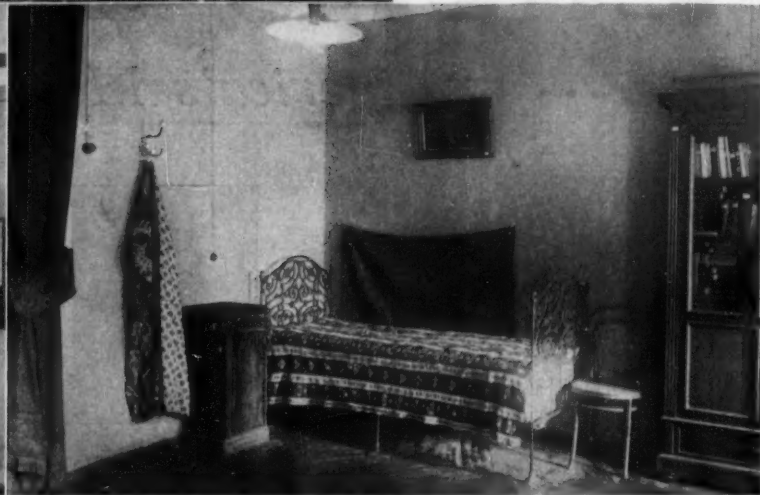
In addition to Mons. Leroux, Mr. Warford's associate teachers include Maurice Bonnevie for French diction, and Willard Sektberg for the art of accompanying.

L. E. Behymer Honored

L. E. Behymer has been elected president of the International Artists' Club, representing some twenty-nine nations in the allied arts. He has been president of the Gamut Club for ten years and also is an officer of the Drama League.

Mysz-Gmeiner to Give Another Recital

Lula Mysz-Gmeiner, lieder singer, will give another evening of songs at Aeolian Hall on the evening of March 23.



THE TSCHAIKOWSKY COUNTRY ESTATE AT KLIN, NOW THE TSCHAIKOWSKY MUSEUM.

Klin is a small provincial town about fifty miles from Moscow. In the photographs are shown (above) the house in autumn; (left) Tchaikovsky's drawing room and study; (right) Tchaikovsky's bedroom.

"ROISING THE RUSSIAN"

—H. T. Parker.

NEW YORK

Times, Oct. 20, '24, Olin Downes.

"Thrilled his hearers by his imagination and emotional powers."

BOSTON

Transcript, Jan. 4, '22.

"Rosing, remarkable Russian, a singer bearing personality, picture, passion in his tones. Sings vibrantly, freely, clearly."

"Again out of Russia comes the 'new singing.'"

—H. T. Parker.

CHICAGO

American, March 9, '22, Herman Devries.

"Rosing is more than a tenor—he is a brain—a heart—a temperament and a talent."

SAN FRANCISCO

Examiner, Jan., 1923, Redfern Mason.

"Rosing captivates audience—has voice of amazing beauty."



Photo by Morse, N. Y.

DUBLIN

"Rosing surprised us, touched us, thrilled us. No Irishman today could render the Irish Famine Song with such emotion."

TORONTO

Daily Star, Sept. 28, '23.

"Russian tenor came—sang—conquered."

VANCOUVER

Sun, Feb. 6, '23.

"Russian singer creates furore. His voice sang, soothed, loved, jeered, pleaded, slayed, slept and died—so sincere is Rosing's art."

ENGLAND

LONDON

Sunday Times.

"Rosing is unique."

Morning Post, 1921.

"England has no rivals to Mr. Rosing's magnetism."

LIVERPOOL

Evening News.

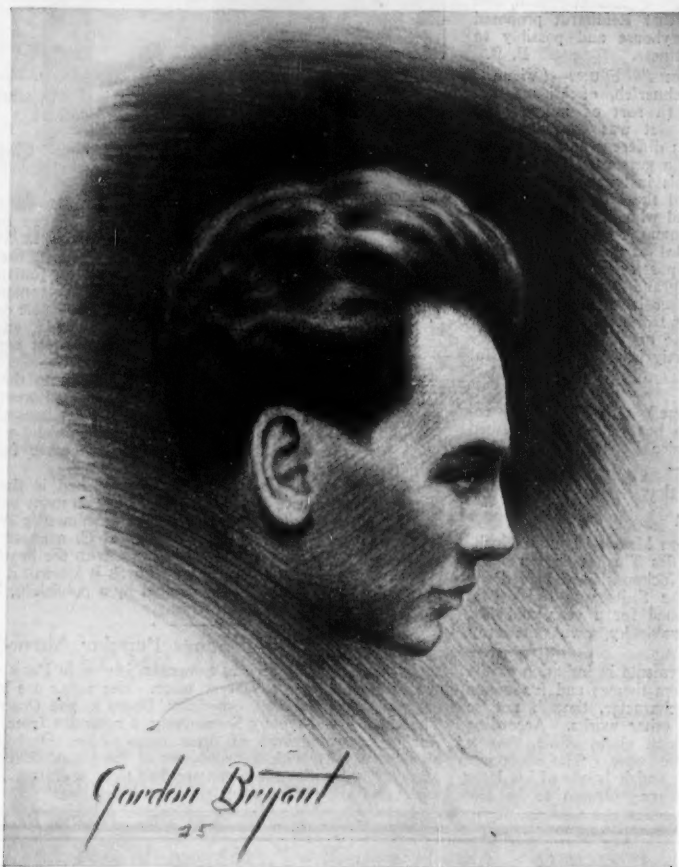
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"A modern pianistic prophet."

—Paul Morris, *New York Evening World*, Feb. 10, 1926.

During the past few seasons no young American pianist has grown so much in popularity or won such glowing press tributes as DORSEY WHITTINGTON, and none have achieved a BOX OFFICE VALUE equal to that of this romantic and interesting young artist.

NEW YORK

From the Daily Papers of February 10, 1926

"Dorsey Whittington, POET OF THE PIANO AND A SINCERE EXPONENT OF KEYBOARD SCHOLARLINESS, was heard by many admirers in Aeolian Hall last night. . . . His interpretations revealed MUSICIANLY INSPIRATION, TECHNICAL PRECISION and an ability to secure LOVELY SINGING TONE, admirably shaded to the purpose of expression."

—Grena Bennett, *New York American*.

"As before, his playing had merits of TECHNICAL SKILL and EXPRESSIVE ABILITY; VIGOR TEMPERED WITH JUDGMENT, EFFECTIVE SHADING, LAUDABLY RIPPLING RUNS, AND SONGFUL SUSTAINED TONE."—F. D. Perkins, *Herald Tribune*.

"He AROUSED his hearers by a DASHING STYLE, MUCH BEAUTIFUL SHADING and a sensitive regard for many of the tender sentiments of his music."—*New York Sun*.

"Among the younger generation of American pianists HE IS FAR AND AWAY THE LEADER. . . . He is not only a pianist, HE IS DEFINITELY A POET OF THE KEYBOARD."—Edwin Cushing, *Brooklyn Eagle*.

CHICAGO

From the Daily Papers of March 5, 1926

"Whittington is an acquaintance worth the making not only for his equipment but for his musical attitude—full of human feelings toward his music; the Chopin Sonata HAS NOT SOUNDED SO AGREEABLE IN A NUMBER OF SEASONS OF THAT WELL WORKED COMPOSITION'S ACTIVITIES."

—Edward Moore in *Daily Tribune*.

"PROFOUNDLY SINCERE, THOUGHTFUL, AND INTERESTING—HIS TOUCH AND STYLE HAVE REPOSE AND ELEGANCE—KEEN INSTINCTIVE MENTAL AND TEMPERAMENTAL GIFTS."

—Herman Devries in *Eve. American*.

"A GENUINE PIANISTIC TOUCH, HIS TONE IS RICH IN QUALITY—FEELING FOR MELODIC LINE—IMAGINATIVE FORCE."

—Karleton Hackett in *Eve. Post*.

"A CREDIT TO HIS COUNTRY—FORCE AND CONVICTION IN HIS INTERPRETATION."

—Glenn Dillard Gunn in *Herald and Examiner*.

"A RARE SENSE FOR PIANO DYNAMICS DISTINGUISHES HIS PLAYING."

—Maurice Rosenfeld in *Daily News*.

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FOREIGN NEWS IN BRIEF

London

BRITISH BROADCASTING COMPANY PRODUCES RIMSKY-KORSAKOFF OPERA—(London.) Rimsky-Korsakoff's opera, *The Sacred City of Kitesh*, which was produced for the first time outside of Russia in Barcelona this season under Albert Coates, is to be given at Covent Garden on March 30. The British Broadcasting Company is arranging for the production and Albert Coates again will conduct it. A cast of Russian artists as well as a full symphony orchestra have been engaged. The opera, which will play from about eight o'clock to ten will, of course, be broadcast.

M. S.

LONDON'S NEW THEATER ON AMERICAN PLAN—(London.) The new Plaza Theater opened March 1 with the film, *Nell Gwyn*. Dorothy Gish plays the leading role and Frank Tours led the full-sized symphony orchestra in a musical program à la America. It is the first theater in London to be run on these lines.

M. S.

ENGLISH MUSICIANS DECLARE ENGLAND UNMUSICAL—(London.) At a recent Press Club Dinner, Sir Edward Elgar in a reply to a toast to music, declared England to be unmusical. He explained that in spite of all the efforts that had been made to popularize good music, the public demand for it was pitifully small. Sir Thomas Beecham stated that he agreed wholeheartedly with what Sir Edward had said.

M. S.

Berlin

COMPLETE EDITION OF WEBER'S WORKS TO BE ISSUED—(Berlin.) In commemoration of the hundredth anniversary (June 5, 1926) of the death of the composer, Carl Maria von Weber, the Deutsche Akademie in Munich will issue a complete edition of his works. The twenty-four volumes will be supervised by Professor Moser of Heidelberg, and well known authorities will have charge of individual parts of the edition. Among these may be named Rudolf Schulz-Dornburg, Richard Strauss, Hans Pfitzner, Max von Schillings, Karl Klingler, and Wilhelm Kempff.

C. H. T.

FRIED CONDUCTS STRAUSS PREMIERE IN RUSSIA—(Berlin.) Richard Strauss' orchestra suite from the music of Bürger als Edelmann had a most successful première in Russia recently. This was to a large extent due to the splendid performance it received by the Russian State Opera Orchestra under the spirited leadership of Oskar Fried. Indeed Fried's whole tour in Russia last month was a series of triumphs and showed that no conductor is more of a popular favorite with the Russians than he.

C. H. T.

A COLLECTION FOR SINDING—(Berlin.) A State collection was made by the Norwegian government in honor of Christian Sinding on his seventieth birthday. The total reached the tidy sum of 31,000 kroner.

C. H. T.

Vienna

AN UNKNOWN RICHARD STRAUSS WORK—(Vienna.) Prof. Karl Stigler, first horn player of the Vienna Philharmonic

Orchestra, has received from Richard Strauss, as a present for his fiftieth birthday, the manuscript of a hitherto unpublished and unknown youthful composition. It is entitled *Variations for Horn and Piano*, and Strauss composed it in 1878, at the age of fourteen, for his father, then first horn player in the orchestra of the Munich Court Opera. Prof. Stigler will soon produce this "new" Strauss composition in public.

P. B.

AUSTRIAN PRODUCERS' UNION WRECKED—(Vienna.) Two important theatrical managers have withdrawn from the Union of Austrian Stage Producers, which is shortly to disorganize. The reason is the outcome of the present theatrical crisis which resulted in the dismissal of a large number of actors. Even Max Reinhardt's Theater in der Josefstadt has dismissed the majority of its members, the dismissal to take effect at the end of the current season, and the critic of *Die Stunde* reports that Reinhardt proposed to withdraw from his Vienna playhouse and possibly to retire altogether, owing to bad business.

P. B.

JOSEPH HAYDN'S "GRAPHOPHONE" FOUND—(Vienna.) An ardent music lover named Schnerich, of Vienna, has discovered an old "Orgelwalze" (a sort of music box) which has an interesting history. It was constructed in 1772 and plays no less than sixteen different pieces (among them five minuets), which no less a personage than Joseph Haydn composed especially for this instrument and which are unpublished. Haydn presented the box to one of his pupils whose name is unknown and who in turn gave it to the wife of Florian Leopold Gassmann, the composer. The instrument which may be regarded as the first "graphophone" in history, is now in the possession of a Viennese lady named Teuber, great-great-grandniece of the composer, Gassmann. This Mrs. Teuber has demonstrated the instrument before invited guests at Doblinger's music house here, and it is remarkable that the one hundred and fifty years old instrument is still perfectly in tune and beautiful in sound.

P. B.

Italy

NEW MUSICAL MONTHLY—(Rome.) A new monthly review called *Vita Musicale Italiana* has just been published in Naples. The editor is Alessandro Longo.

D. P.

Kochanski to Play Stravinsky Suite Dedicated to Him

At his recital in Carnegie Hall on March 19, Paul Kochanski will play the Suite d'Après des Themes de Pergolesi, by Igor Stravinsky, dedicated to Kochanski, and played for the first time at this recital. The Suite was finished in September, and will not be published for a year, and Mr. Kochanski, a close friend of Stravinsky, owns the only manuscript.

The Suite is in seven dance movements in imitation of the old French Suites and is taken from themes and fragments by Pergolesi. It is modern in character, though not so extreme as some of Stravinsky's other works. According to Mr. Kochanski, it is very difficult violin music, though written in a completely violinistic style. The composer considers it one of his best works, and it is one of his latest "pets." Mr. Kochanski is, of course, pleased to be able



HERBERT WITHERSPOON,
who this season will again hold a master class at the Chicago Musical College June 28 to August 7.

to introduce his friend's work here and in Paris, where he will play the Suite for the first time next June.

M. Witmark & Son "Know the Series" Contest Ends

Last week the final meeting was held of the judges to decide on the winners of the cash prizes offered by M. Witmark & Son, music publishers, for its "Know the Series" Contest. There were twenty-nine lucky winners, the first winning \$100, the second \$75, the third \$50, the fourth \$25, and \$10 each was given to the other twenty-five contestants. This contest was open to music sales clerks and music dealers in every part of the United States and Canada, and the response and enthusiasm were beyond the greatest expectations of Witmark & Son.

The contest yielded no end of interest both to the publishers and the contestants. The letters received were very enthusiastic and most of them expressed keen appreciation for having been permitted to take part in so splendid a thing, as to give them the opportunity to become more familiar with the Witmark Black and White Series.

The names of the winners will be published in the next issue of the *MUSICAL COURIER*. There were so many splendid answers to the contest that the judges unanimously decided to have an Honorable Mention list in which a great many names will appear. The contest has met with the hearty approval of the music dealers, and so far as is known, it is the first thing of its kind ever attempted by a publishing house, and the results are most gratifying.

Gertrude Ross' Songs Popular Abroad

Gertrude Ross, American composer, is now in Paris where she will remain for a year or more. Her songs are becoming well known abroad, especially *Dawn in the Desert* and *The Open Road*. Jenny Sonnenberg, a contralto from South Africa, presented both of these songs at her Paris recital on February 21, with the composer at the piano. Each song was received with enthusiasm and had to be repeated. There were also six recalls after the last repetition.

GRANDJANY

SAN FRANCISCO, *Examiner*, Feb. 19, '26, Redfern Mason
"He proved, beyond cavil, that he is the greatest artist of his instrument of our generation."

CHICAGO

Herald-Examiner, Feb. 21, 1926.
"Played with exquisite expression and ease."

SASKATOON

Daily Star, Dec. 19, 1925.
"Debussy's 'Clair de Lune' was outstandingly beautiful through the medium of the harp."

QUEBEC

Chronicle-Telegraph, Dec. 1, 1925.
"Amazing artist . . . played with incredible artistry and deep feeling."

MONTREAL

The Gazette, Dec. 7, 1925.
"Masterful phrasing and shading."

FORT WORTH

The Telegram, Nov. 17, 1925.
"Harpist sways large crowd. Grandjany's own compositions were received enthusiastically, and were the pieces that brought forth loudest applause."

NEW YORK

American, Feb. 8, 1926.
"Grandjany a splendid harpist of unfailing taste and refined musicianship."



VANCOUVER SUN, Jan. 5, 1926.

"Captured the hearts of his hearers. Bach was a glorious piece of work. Wonderful program replete with the perfection of art and played with ease and grace and, of course, the ultimate of technique."

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—*Boston Evening Transcript*, February 4, 1926.

**"ONE OF THE MOST SUCCESSFUL ELSAS
WE HAVE SEEN"**

A lovely Elsa to look upon, medieval like a very picture, young, fragile, pathetic. By her voice she expressed vividly Elsa's passing states of mind, but still more so by her face and by her pose, both beautiful and full of meaning."—*Boston Herald*, February 4, 1926.

"To turn then to the really excellent features of the performance there was firstly and above all the Elsa of Olga Forrai, a fitting mate for her Sieglinde of last week. No lay figure was this Elsa, but a maid of flesh and blood, an appealing Elsa to behold, an affecting one to hear. With true mystical fervor she sang of her vision of the hero-knight, while lovely to see was her melting condescension to Ortrud in the second act."—*Boston Post*, February 4, 1926.

AS SIEGLINDE IN DIE WALKURE

"Olga Forrai, the Sieglinde, has a lovely, full soprano voice, one that she used well both in the lyric passages, and in the intense, dramatic moments, of the second and third acts."—*Boston Herald*.



AS CARMEN

AS OCTAVIAN IN DER ROSENKAVALIER

"Next best were the young ardors, bewilderment, elation, perplexity that Miss Forrai wafted about Octavian in the Princess's chamber and in Faninal's salon. She capped them with her gamine-humors of song and action in the tavern; she doffed them for the sentimental charm of the end. In sum, an Octavian who did not forget that Der Rosenkavalier is romantic, sentimental, artificial and lusty comedy all in one."—*Boston Evening Transcript*.

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"AMERICA IS AN INSPIRATION TO ARTISTS," SAYS IRENE SCHARRER

English Pianist Marvels at Our Enthusiasm for Music

"I shall always consider my trip to America one of the nicest experiences of my life," said Irene Scharrer, English pianist, who is paying her first visit to this country. "Ameri-

cans are so kind, and so anxious to help musicians, and their sincere love of concerts is wonderful. In Europe people are enthusiastic about music, but they do not support it as they do here, and no city in Europe could draw audiences to as many concerts as are given in one day in New York." Miss Scharrer came to America last month without any

that nowhere in the world will people go to such trouble to be kind to an artist, and that in no country where she has played has she been made to feel so welcome.

"America is an inspiration to any artist," she said. "The interest displayed in music, and the artistic atmosphere with which visiting musicians are surrounded, help them to do their very best work. And your orchestras are so wonderful and so sympathetic to their soloists. They don't rush rehearsals, but give an artist time enough to feel prepared. That surprised me, for I had always heard that America was such a rushed place. Everyone I have met seems to have plenty of time to help me out of difficulties and to show an interest in me."

Miss Scharrer will return to England shortly after her Chopin recital at Aeolian Hall on March 26, for, besides her musical obligations abroad, she has a husband and two charming children from whom she hates to be separated. But she expects to return next January, and there is a possibility that her little girl of five will be brought along to share her mother's welcome in America.

ZARA ALEXJEVA and HOLGER MEHNEN FAMOUS YOUNG RUSSIAN DANCERS

Some European and South American Press Comments:

"Zara Alexjeva is most winning—the graceful figure trembles like a virginal lily shaken by the wind, and storms in Glazounow's Bacchanale with the frenzy of joy."—*B. Z. Am Mittag, Berlin.*

"The program is a revelation, so delicate, so subtle, so divine. We welcome the pair, Alexjeva-Mehnen, in this country, where palms are not withheld from true artists."—*San Jose de Placemes, San Jose, Costa Rica.*

"We call special attention to this pair, who interpreted admirably the most exquisite dances."—*El Nacional, Chile.*

"They form an admirable pair and dance in a consummate manner. Recall to us Pavlowa and Volinine and the hearty ovations with which the public recompensed their work were highly merited."—*El Telegrafo, Guayaquil, Ecuador.*

"Pantomimic capacities worthy of the highest praise, and, in particular, a subtle spiritual charm, most personal, which is infused into all her interpretations. In Mehnen we see an excellent dancer, easily sustaining comparison with the most renowned premiers; more esthetic than Mordkin, more virtuoso than Volinine, his style resembles most the art of the famous Nijinsky."—*El Espectador, Bogota, Colombia.*

"Danced with soul and artistic comprehension of the symbols which both interpreted."—*Journal do Brazil.*



IRENE SCHARRER.

friends on this side of the ocean, and she says she will return to England leaving a host of close friends behind her. While she modestly disclaims the fact, it is obvious that her charm and sparkling personality have done a great deal to win her the warm reception she has been accorded, and the beauty of her playing is responsible for the interest she has aroused in musical circles. But Miss Scharrer is strong in her claim

KENTUCKY M. T. A. CONVENTION IS HELD IN LOUISVILLE, KY.

LOUISVILLE, KY.—The annual convention of the Kentucky Music Teachers' Association—Arthur W. Mason, Louisville, president; Lawrence W. Cook, Louisville, first vice president; Helen McBride, Louisville, second vice president; Harriot Poynter, Shelbyville, third vice president; Lucy Chinn, Frankfort, fourth vice president; Mary Grissom, Louisville, treasurer; Virginia Tyler, Lexington, recording secretary; Mrs. Waller Simmons, Louisville, corresponding secretary, and Minnie M. Kimball, Louisville, chairman of the piano section—convened in Louisville, holding its sessions at the Kentucky Hotel, March 4, 5, and 6. The first session was opened with an invocation by the Rev. Dr. E. L. Powel, of the First Christian Church, followed by the president's address in which he made a plea for feature programs for the purpose of broadening the activities of the organization and bringing it into closer contact with the public, making music an important part in every day life. The president's address, which was vigorously applauded, was followed by a lecture on Negro Spirituals by Mary Grissom. Sectional meetings on voice, piano, organ and violin were held, followed by a luncheon at Kentucky Hotel. The afternoon session featured an address on Community Music by William Norton, Flint, Mich. Songs, led by Joseph A. Panther and William E. Scherer, Louisville were followed by Eleanor Harris Burgess, of Chicago, exponent of Dalcroze Eurythmics, who gave an interesting and beautiful demonstration, assisted by four of her students. The day's meet ended with an artistic concert of which Cara Sapin, contralto, and Frederic A. Cowles, piano, of the Louisville Conservatory, were the soloists at the Y. W. C. A. Auditorium.

The Friday morning session was presided over by Minnie Murdock Kimball, Louisville, chairman of the piano section. Interesting talks were made by Mary Stewart, Louisville; Virginia Tyler, Lexington; Georgia Sacrey, Princeton, and Mrs. Jack Fisher, Paducah. The crowning feature of the Friday's program was the address on Piano Technique by Allen Spencer of the American Conservatory, Chicago. The Friday afternoon schedules included a business meeting and Eurythmic demonstration with children and with members of the audience by Eleanor Harris Burgess. The convention, in the evening, featured the following out of town artists on a radio program: Mrs. Lewis P. Bradley, Georgetown; Mrs. Jack Fisher, Paducah; Mary Wilkins, Central City; Mrs. Oma Mason, Central City; Lucille Quinn, Hopkinsville; Mrs. Eugene Bradley, Georgetown; Flora Mildred Adkins, Campbellsville; Mrs. L. L. Dantzer and Glenn Crowder Stables, Lexington.

The Saturday section was given by the public school music teachers under the direction of Helen McBride, and this event closed the 1926 convention.

The officers elected for the 1926 and 1927 Kentucky Music Teachers' Convention were Myrtle Kesheimer, president, Hazard, Ky., who succeeded Arthur W. Mason; Lucy Chinn, Frankfort, first vice president; Minnie Kimball, Louisville, second vice president; Mrs. Walter Simmons, Louisville, third vice president; Frederic Bonavitz, Georgetown, fourth vice president; Minnie Howard Lebanon, secretary; Mrs. M. L. Level, Princeton, corresponding secretary; Mary Grissom, Louisville, treasurer. The election took place on March 4, preceding the regular opening. M. P. H.

Selinsky Recital Postponed

Owing to the illness of their daughter, Margarita and Max Selinsky have postponed their violin recital at Carnegie Chamber Music Hall from March 19 to Friday evening, April 9.

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| 4. <i>Song of Autumn</i> | 9. <i>Dreams</i> | .45 |
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One of best TRILLS heard this season.—Edward Moore, *Chicago Tribune.*

It is to be hoped she will not lose the DELICACY, CHARM and ELEGANCE of her present ATTAINMENTS.—Eugene Stinson, *Chicago Daily Journal.*

PERSONALITY INGRATIATING, voice pure and cleverly handled.—Maurice Rosenfeld, *Chicago Daily News.*

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REDLANDS, CAL.

"Miss Dale has tremendous personality and magnetism, together with a voice that charms."

SAN FRANCISCO, CAL.

"A delightful artist, with a lovely voice!"—*Chronicle*.

CHICAGO

"Something of a sensation! Miss Dale inspired one to the use of superlatives."—Devries in the *American*.

"A warm and luscious soprano voice."—Stinson in the *Journal*.

"An astonishing interpreter of songs."—Moore in the *Tribune*.

NEW YORK

"It is testimony to the popularity of Esther Dale that Carnegie Hall, that vast show window of the established artist, was comfortably filled at her recital. Here is a singer of mature perceptions who seems completely at ease amid the exactions of the concert platform. In all her offerings, Miss Dale's voice was consistently fresh, clear and well modulated."—*Herald Tribune*.

"If once one started discussing in detail Esther Dale, there would be no end to it. One could write a full-page in praise of her voice, a lyric soprano of almost dramatic character, a voice lovely throughout its long range. On her technique also one could write a

long list of compliments, for her skilful management of breath in particular, her suave legato, the shapely moulding of her phrases, both musical and rhetorical, and for the nice clarity of her speech."—*Herald*.

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If Everybody Sang

By Clarence Lucas

When vocal teachers tell us that we all have voices and we all could sing if we wished to, I experience a thrill of gratitude to know that the impulse to sing is not implanted in every human breast. If everybody sang, how precious would a burst of silence seem. When all the world went tra-la-ing how delightful it would be to meet a man who spoke in monotonous, or even stuttered! I do not deny that singing,—any kind of singing, bawling, auctioneering,—is good for the lungs. I nevertheless am prepared to maintain that only a select and cultured kind of singing is good for the ears.

The duke in Shakespeare's *As You Like It* refers to "tongues in trees." If trees really had tongues they would put another complexion altogether on Forest Murmurs and other sylvan music. The sighing of the wind and sighing of the tempest through the lofty trees on the mountain side might sound like a chorus of howling Dervishes. Perhaps the pine and maple tongues would combine into a stupendously grand violin tone.

But why waste time over fantastic ideas? It is bad enough to contemplate the wooden heads of the men and women who deem it their bounden duty to make vocal sounds with throats in which neither nature nor art has implanted any music. Some voices were never made for singing purposes. This is a fact. I know it. Surely I may be permitted to speak about myself so long as I described my weaknesses only. This privilege is universally granted. Therefore let me say that the voice builder who thinks he could make a singer out of me is to be com-

mended for his enthusiasm, however deficient he may be in judgment. When every exception is made, however, there still remains an enormous amount of raw material from which the finished singer might be made. Why is it that the number of good singers is so small? With hundreds of vocal studios in every large city, and dozens of them in every small town, why is the list of famous singers so pitifully short? The voice is the musical instrument which makes the first appeal to the uncultured and the strongest appeal to the musical public.

It seems to be an accepted belief that there are more bad vocal teachers than bad piano teachers, or bad violin teachers. Those who understand violin or piano teaching will hardly credit this statement, though it is probably true.

Let us imagine a world where all voice teachers taught the right method. Even in that ideal and impossible world there would be many finished vocalists who would fail to achieve success.

Success before the public means more than a correct method. The correct method of singing is only useful in allowing the singer to express something,—to reveal a pleasing personality and a high culture.

No musical instrument is so much a part of the performer as the voice is. No instrument so quickly and surely shows what the emotional nature and artistic culture of the performer are.

The violinist also expresses his nature and reveals his personality, but the instrument he employs is not a part of himself. It is the product of another man who put his art and his skill into it. The personality of Maggini, or Amati, or Stradivarius, or Guarnerius, is also present in the performance of the violinist.

The pianist expresses himself by means of an instrument a hundred different piano makers have perfected. He can-

not escape the personality of the maker. But the singer has an instrument which has not been made or developed by anybody but himself. The only personality expressed is his own. The culture, imagination, tone,—are his alone.

The singer, though he makes the most direct appeal to his hearers, derives no assistance from the beautiful tone of an instrument ready made for him by a manufacturer of musical instruments. The singer consequently should be an artist of fine culture and pleasing presence to make up for the lack of outside help.

Are singers as a rule more musically cultured, more mentally equipped, more widely read, and of broader sympathies, than pianists or violinists are? I will not attempt to answer my own question, but will take the liberty of suggesting that the singers who think they deserve more success than they got might find the cause of their slow progress to be their lack of musical and general culture. At any rate, one thing is certain, and that is, that many very successful singers have poor voices and faulty methods. They are saved by their intelligent interpretations, imagination, vitality, magnetic attraction. Sometimes the possessor of the most beautiful voice is a dismal failure. Why? Let the vocal student think of these things. He will come in time to learn that he cannot become a great and famous singer merely by having his voice placed.

Why are there so many vocal coaches? The answer is obvious. Because there are so many vocalists who cannot interpret a song without help. They are not sufficiently educated in music. Who ever heard of piano coaches, or organ coaches? Imagine an organist going out to have a few lessons on the interpretation of an interlude or an anthem! There are thousands of vocalists, nevertheless, who hardly dare appear in public with a simple ballad unless they have had it explained and pounded into them by a coach at the piano.

I fear that many singers fail simply because they have only learned to sing. But, cheer up, discouraged vocalists; there are hundreds of violinists and thousands of pianists who likewise fail,—if that is any consolation to you!

Philadelphia Orchestra Pleases Detroit

DETROIT, MICH.—The announcement that the Philadelphia Orchestra with Leopold Stokowski, was to be heard in the new Masonic Temple Auditorium, February 27, attracted an audience that filled it to its capacity of over 4,000. The program opened with the Rachmaninoff concerto, No. 2 in C minor, played by Lester Donahue upon a piano equipped with the inventions of John Hays Hammond. Mr. Donahue has a facile technic and played with marked interpretative ability. He was recalled many times at the close of the concerto. The results of the invention were not startlingly apparent in hearing the piano with the full orchestra in a hall the size of the new auditorium. The remainder of the program was given to the orchestra which played superbly under the commanding personality of Mr. Stokowski. The numbers were largely modern—Fete Dieu a Seville, Albeniz; La Cathedrale Engloutie, Debussy, and the suite, L'Oiseau de Feu, by Stravinsky, harking back to the Bach Passacaglia for the close of the program. Whether one listened to the dissonances incident to modern music or to the organlike consonances of Bach, all were given with a finish, smoothness and sonority that evoked salvos of applause and which brought the entire orchestra to its feet after each number. It is to be hoped that Mr. Stokowski's visit may be made an annual event. J. M. S.

Laros Conducts Easton Symphony

The third concert of the season of the Easton Symphony Orchestra took place recently in the Senior High School auditorium under the direction of Earle Laros, conductor. An ambitious program had been arranged, consisting principally of the works of Mozart. Those who were sceptical as to the results of such a program were forced to abandon their anxiety, for great pleasure seemed to be derived from this charming music. It was played with a clarity and nicety that bespoke much credit both on orchestra and leader. The program opened with a delicate rendering of the Turkish March. This was followed by the double concerto, played by Louis Coyle, violin, and Harver Freeman, viola, with the orchestra. A harmonious ensemble united in the playing of this charming work. The soloists were recalled. Following came the delightful ballet, Les Petits Riens, and in it was found melody and buoyancy. The fourth violin concerto in D followed with Sam B. Mark as soloist. He played the Schubert Ave Maria as an encore. The program closed with a movement from the Pathetic of Tchaikowsky and the Borodine Prince Igor dances. It was the consensus of opinion that the orchestra had made greater strides in perfection of ensemble, beauty of tone and general musicianship than at any other interval since its inception. J.

Leff Pouishnoff to Europe

Leff Pouishnoff, pianist, with Mrs. Pouishnoff, will sail this week for Europe and before Easter will give recitals in London and Birmingham, Manchester, Liverpool, Dundee and Edinburgh. The British Broadcasting Company has offered Mr. Pouishnoff an unusual engagement to extend over five years. Mr. Pouishnoff favors the contract but fears it would interfere with his concertizing in the United States. tion to you!

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Concert Piano Pieces. A book of 448 pages of classical concert selections, by the most noted composers. The best recommendation of such a book is to list the names of composers whose works are included in it, and to remark that one gets all of this music for a fraction of what one would have to pay if the pieces were bought separately in sheet music form. The composers are: Arensky, Bach, Beethoven, Brahms, Chaminade, Chopin, Donizetti-Leschetzky, Glinka, Granados, Handel, Haydn, Henselt, Liszt, MacDowell, Mendelssohn, Moszkowski, Mozart, Rachmaninoff, Rubinstein, Saint-Saëns, Sapellnikoff, Schubert, Schulz-Evler, Schumann, Scriabin, Sinding, Strauss-Schutt, Tchaikowsky, Wagner and Weber. The music is carefully edited and fingered by Albert E. Wier and is printed on a good grade of paper with a binding which rests well on the piano.

(John Church Co., Cincinnati)

For Me the Jasmine Buds Unfold. A chorus for women's voices, by Victor Harris.—This is Mr. Harris' contribution to the celebration of the twentieth year of the St. Cecilia Club, which he has made famous by the excellence of its programs and the very high order of its interpretations. He has here provided a very brilliant number, the substance of which is characterized by the last line—"I love and the world is mine." Mr. Harris has brought to this composition all of his great knowledge of vocal writing and his complete mastery of modern enharmonic harmony. His use of ninth chords is especially effective and gives the music a very up-to-the-minute air. The tunes are all of them excellent, and this new chorus is sure to win a big success.

(Harms, Inc., New York)

I Hear a Lark at Dawning, a song, by Christian Kriens.—It is not an easy thing to find words to describe why a song is good. This is especially true when the goodness of it is the simple result of a first rate tune supported by a first rate accompaniment. The reviewer, therefore, finds himself in a quandary with this new song by Mr. Kriens, which is nothing more or less than a good tune with a good accompaniment. But when we come to consider that all of the greatest songs that have ever been written—the ones that have lasted from generation to generation—are nothing more than this, it will be perceived that the highest praise that can possibly be given to a song is contained in those trite words: a good tune with a good accompaniment. The trouble with the vast majority of writers is that they cannot write the good tune. Among the thousands and thousands—millions, perhaps—of tunes that have been written since music was invented, how many could be called good? How many have lasted? Very few, as we must all realize. A good tune is a sort of godsend. It is not the result of effort but of inspiration. Mr. Kriens had the good fortune to be inspired when he wrote this tune. He had the skill and musicianship to set it down and fit it with a proper accompaniment. Result: a fine song. It has been sung from coast to coast by Jeritza, who has accepted the dedication of it to her illustrious self.

(Oliver Ditson, Boston)

Love Supreme and Light of Light, a sacred song by Henry Hadley.—This is taken from Hadley's Resurgam, already famous, as it deserves to be. America has no more skilled or gifted composer than Hadley. What he does is always interesting, and this aria is especially so. The voice part is very singable, and the accompaniment is particularly well made. The hand of the master is to be noted in every bar. It will be found a welcome addition to sacred music literature.

(J. Fischer & Bro., New York)

Keyboard Karikatures for Piano, by Abram Chasins.—There are three—Rachmaninoff, Godowsky, Bachaus. Good piano music and very amusing.

Birmingham Welcomes Chicago Opera

BIRMINGHAM, ALA.—Birmingham enjoyed her first season of grand opera on March 1, 2, and 3, when the Chicago Civic Opera Company appeared here in a series of three operas. This first operatic venture proved a success beyond the expectations of the most sanguine, meeting the full guarantee for which 100 public spirited men had signed their names, and leaving a surplus in the treasury which will be applied to the financing of a return engagement next year. Birmingham seems assured now of opera every year, for the audiences were very large and most appreciative, showing beyond a doubt that the people of this district want opera. The operas presented were Aida on the opening night with Rosa Raisa in the title role, Cyrena Van Gordon, Rimini and Alexander Kipnis in the cast. It is estimated that 6,000 attended this performance.

On the next evening, La Traviata was given with Claudia Muzio as Violetta, Charles Hackett, Titta Ruffo, and other notables in the cast. Muzio's singing particularly charmed the vast audience of more than 5,000, and Hackett and Ruffo were great favorites. Wednesday evening, when Mary Garden appeared as Thais, drew more than 7,000 people who crowded into the auditorium where the normal seating capacity is but a little over 6,000. Mary Garden was supported by Edward Cotreuil, Antonio Nicolich, Devora Nadworney, Alice d'Harmon, and Gildo Morelato. The opera was beautifully staged and Mary Garden was recalled many times. Giorgio Polacco conducted on the first evening and Moranzoni on the other two occasions. A. G.

La Scala Opera Company in Rigoletto

The La Scala Grand Opera Company will present Riccardo Stracciari in a performance of Rigoletto on Saturday evening, March 20, at the Metropolitan Opera House, Philadelphia. Mr. Stracciari's appearance with the company will be the third and last of this season. The cast will include also such artists as Hazel Price, Giuseppe Barsotti, Eugenio Sandrini, Beatrice Eaton, and Luigi Dalle Molle. Pirro Paci will conduct.

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NEW YORK CONCERTS

MARCH 8

Lillian Hunsicker

Lillian Hunsicker, soprano, pleased an enthusiastic Aeolian Hall audience, March 8, with a program of considerable worth and to which she brought a voice of fine, clear tonal beauty, flexibility and ease. Width of range and an appealing sweetness of quality characterized her various numbers, to the interpretation of which she added a pleasing personality and charming style of delivery. In her earlier selections Miss Hunsicker was excellent—particularly in her skilled handling of Mozart's *Alleluja*, which she gave with an apparent lack of effort and a simplicity that were delightful. But it was the German group—Schumann's *Der Nussbaum* and three numbers by Loewe—that introduced Miss Hunsicker's artistic capabilities in their true worth. Her voice and interpretation in these four selections left nothing

to be desired. Her French group was charming and the light, agreeable manner in which she sang *Pierre's Le Moulin* and Debussy's *Fantoches* merited the warm applause which they incited. A feature of Miss Hunsicker's English group was the pleasant combination of her own lovely voice and Frank La Forge's *The Butterfly*. Mr. La Forge, who provided sympathetic and interesting accompaniments for the artist throughout the evening, was forced to share honors with the artist and to bow his acknowledgments several times. The applause deserved a repetition, so prolonged and insistent it was. Glazounoff's waltz, *La Primavera d'Or*, brought the program to a satisfying climax, but Miss Hunsicker was forced to add a number of encores. She was the recipient of many beautiful flowers.

Lula Mysz-Gmeiner

Lula Mysz-Gmeiner made her American debut at Aeolian Hall on March 8 and more than confirmed the great reputation which has made her an international figure in European music circles. She sang four groups of songs: four old Italian ariettas, four Schubert songs, three Loewe ballads, four joyful songs (these latter in German, two by Emil Mattiesen and two by Gustav Mahler). One of the most beautiful and striking things on the whole program was the opening number, *Quella Fiamma*, by Benedetto Marcello, a passionate love song sounding quite modern in part and done with extraordinary vigor by Mme. Mysz-Gmeiner. The Schubert songs are so well known that it was easy to attend especially to their interpretation, and it was gratifying to find that Mme. Mysz-Gmeiner did them without exaggeration, simply carrying out the evident intentions of the composer. These intentions are far more meaningful than is conceived of by the average singer, and it is clear that Mme. Mysz-Gmeiner has sought out intimate contacts with the texts and has given her interpretations shades of sentiment such as must have inspired Schubert in the making of his immortal settings. The Loewe ballads are so rarely heard here that they are almost novelties, and whether they will be liked or not remains to be seen. Certainly they could not be better presented to the public than they were on this occasion, every mood and nuance of the stories being brought out with astonishing force and fidelity.

Mme. Mysz-Gmeiner's singing is especially notable for precision of attack and well-sustained tonal quality. Her intonation is perfect, and her pronunciation such as to make the words easily understandable to those who understand the languages she sings. She was ably assisted by Walter Golde.

The Hartmann Quartet

The Hartmann Quartet, that fine combination of musicians—Arthur Hartmann, Bernard Ocko, Mitja Stillman, and Lajos Shuk—gave its third and last concert of the season at Town Hall on March 8, with Alfredo Casella as guest artist. The program consisted of an *A major* quartet by Gliere, Siciliana and Burlesca of Casella and the third Schumann quartet. The Gliere number could hardly be classified as interesting; the third movement, *Theme and Variations*, is the one which possesses the most originality, the work on the whole being conservative and colorless. Mr. Casella participated in his own work, which was given a vital rendition. The composition is a clever development of the Siciliana tune with the humorous repetition of the Burlesca. There is always something enervating and refreshing with the contact of Casella, whether in his playing or in his compositions; on this occasion he seemed to be in an exceptionally happy mood, which the violinist and cellist shared with him. Schumann is soul satisfying no doubt; one becomes more conscious of that as time goes on, even

though the moderns may call him and his time saccharine in the romanticism. The ensemble work of the entire evening was delightful; there was fine blending, precise staccatos and phrasings, the precision of rhythms, particularly in the Schumann, was admirable and the tone quality was delightfully sonorous and rich. Town Hall is the choice auditorium for chamber music, the atmosphere of intimacy and warmth is particularly adapted for this type of work and the Hartmann Quartet has chosen to augment this feeling by the dim lighting of soft toned lamps on the stage. By these surroundings one is already put in a spirit of receptivity before the performers appear, and this adds materially to the enjoyment of the evening.

MARCH 9

Philadelphia Orchestra

Conductor Leopold Stokowski's rearrangement of the Philadelphia orchestra at the Carnegie Hall concert of March 9, with all the cellos and harps at the front right, all the violins at his left, and no platform for any of the players, was quickly observed at the concert. Perhaps it brought out the string tones more prominently; in any case the intensity of tone produced by them was notable. The now nearly one-hundred-year-old *Le Carnaval Romain* (Berlioz) sounded glittering, icy-cold, and brilliant as never before; Ravel's *Alborada* had more glitter, with still more glare in Albeniz' *Fete-Dieu*. The air was fairly drenched with sound in Debussy's *Cathedrale Engloutie*, doubtless orchestrated by Conductor Stokowski, although the program did not say so. Following the shimmering sounds of these modernists, Beethoven's *Pastoral Symphony* closed the concert, the lovely lucid and sincere music bringing an atmosphere all its own. As usual every seat was occupied by eager and attentive listeners.

MARCH 10

Charles Hubbard

Charles Hubbard of Paris—though an American—gave a song recital at Aeolian Hall on March 10. He sang a very modern program entirely in French and mostly of composers associated with the French school of modern composition. The composers represented were d'Indy, Le Flem, Milhaud, Tansman, Honegger, Szymanowski, Manuel De Falla, Ravel, Stravinsky, Schmitt, Aubert, Roussel, Brillouin, Auric and Poulenc. Mr. Hubbard is evidently an expert in the interpretation of music of this sort, and he has so much natural musicianship and so good a voice that he could make himself interesting in the classics and in works of a more popular nature as well. There are few Americans who care for an entire program of music so difficult to understand as this. Americans mostly like some melody, and they like the melody (some of it at least) to be in the voice, not in the accompaniment. Only among the patrons of our modern societies will favor be found for the cleverness of a good deal of the music on Mr. Hubbard's program, but he could give a mixed program that would delight American audiences, and it is to be hoped that he will allow a larger public to hear him and give them some of what they really like and understand as well as some of these novelties. His diction and interpretation are so excellent that he deserves to become known in his native country after having won France, as he already has done during his long residence in that country.

Schola Cantorum

Merle Alcock, contralto of the Metropolitan Opera Company, appeared as soloist at the second recital of the Schola Cantorum, given at Carnegie Hall on March 10. Miss Alcock's vivacious presence and her opulently rich voice gave color and warmth to a recital otherwise a trifle commonplace. She appeared in three groups of a rather lengthy program singing first *Rosa das Rosas*, a religious cantiga from the Spanish church ritual, and, second, a song by Claude Debussy, *Quand je jou le tambourin*. Both of these were to the accompaniment of the chorus. The chorus sang with evident earnestness and good will at times completely overwhelming the principal with the rolling thunder of its two hundred voices. Miss Alcock's mature voice fitted well with the stately fervor of the old Spanish ritual.

The piece de resistance of the evening, however, came in the solo rendition of three songs of the British Isles, chosen with fine impartiality from Ireland, Wales and England. They were *Hadow's Irish Peasant Song*, *The Blueing of the Day* (Welsh), and *Three Little Tailors*, an old English folksong. These unpretentious little ballads were rendered with verve and personality that proved that Miss Alcock's Metropolitan appearances in more substantial roles has not altered her understanding of the simplicities that lie close to the hearts of the people. They were thoroughly enjoyed. Assisting artists on the program included Maria

(Continued on page 22)

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New York Times.

MISS WILLIAMS PLEASES AUDIENCE. Soprano presented a program of admirable selections. The singer was charming to see and she disclosed a voice with some knowledge of style, evidently acquired from good coaching.—New York Sun.

FRIEDA WILLIAMS IN AGREEABLE SONG RECITAL. Was successful with her French, and the English songs of the ballad type seemed to suit her best of all. The enthusiastic audience was lavish with applause and flowers.—New York Herald Tribune.

YOUNG SINGER GAINED A CREDITABLE SUCCESS. Miss Williams is a prepossessing personality, who has a lovely soprano voice of good timbre, which gains in volume with decided assurance. The perfect intonation and the ease of enunciation were strongly apparent in the lyric offerings. Also grace and humor are outstanding features of her delivery. Diction was excellent in all offerings, German, English, French and Italian.—New York Staats-Zeitung.

Frieda Williams gave her first public song recital before a large audience, sang with beautiful clear voice and artistic expression gaining much applause for her rendition. Also her personal appearance made a sympathetic impression. Those present not only applauded her work but recalled her many times.—New York Herald-States

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Unquestionably she is one of the most interesting American singers we have heard on the concert stage.—*Berlin Abendblatt*.

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(PIANIST)

She charmed her audience into absolute submission to her genius.—*Los Angeles Herald*.

**WEYLAND
ECHOLS**

(TENOR)

The ease with which he makes his flexible voice take on the desired tonal hue is a delight. All his singing went far below the surface of mere vocal beauty.—*Detroit Free Press*.

**FREDERICK
MILLAR**

(BASSO)

A voice of great depth and beauty.—*Boston Globe*.

**JEROME
SWINFORD**

(BARITONE)

A fine baritone voice, excellent diction and capable musicianship. He will doubtless be asked to come again.—*Chicago Journal*.

**JEANNE
LAVAL**

(CONTRALTO)

She is unusual among contraltos in having a voice which peals like a bell at the top of its range, and descends without throaty murmurs into mellow chest tones.—*N. Y. World*.

**ROZSI
VARADY**

(CELLIST)

She is musical to her fingertips and mistress of a singularly pure tone.—*New York Times*.

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His voice is resonant and flexible, and his interpretations are beautifully and carefully done.—*N. Y. Globe*.



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NEW YORK CONCERTS

(Continued from page 22)

Montana, soprano; Carlton Braxton, tenor, and Salvatore de Stefano, harpist.

MARCH 11

Paul de Marky

Paul de Marky, a young Hungarian pianist, made his New York debut in recital at Steinway Hall on March 11 in a program containing: Andante and variations, Haydn; seven concert studies by Liszt, Chopin, Lisopouff, Heyman and Rubinstein, as well as the Sonata, op. 35, by Chopin. Mr. de Marky proved himself an artist of merit. He possesses a well developed technic, and plays with intelligence.

Victor Wittgenstein

Victor Wittgenstein gave his annual New York piano recital in Aeolian Hall on March 11 in an unbacked program comprising Rameau's Sarabande, Gavotte et variations and Tambourin; Allegro, Scarlatti; Prelude, César Franck; Jassberries, Louis Gruenberg; Mouvements Perpetuels, Francis Poulenc; Danse Rituelle du feu, M. de Falla; Debussy Sarabande and Toccata, as well as a group of four Chopin numbers comprising Chant Polonoise, Etude, Mazurka, and the G minor ballade.

Mr. Wittgenstein, who enjoys a big metropolitan following, again delighted his audience by his highly finished and artistic performance. It is unnecessary to go into detail regarding this artist's many outstanding qualities; suffice it to say his work from beginning to end revealed sincerity and thorough musicianship. The audience was not slow in recognizing his meritorious renditions, and applauded him to the echo. He was obliged to give several added numbers.

New York Symphony: Thibaud, Soloist

The regular Thursday afternoon concert by the New York Symphony Orchestra, under guest conductor Otto Klemperer, attracted a large and interested audience. Jacques Thibaud was soloist, playing Brahms' concerto in D. The eminent violinist revealed finished artistry and a golden tone in his presentation of this gigantic work. He played the first movement with remarkable breadth of style and was particularly effective with the difficult cadenza. His golden tone was strongly evident in the second movement (Adagio), which he rendered with remarkable warmth, reserve, and feeling, while his performance of the finale was extremely brilliant. In short it was a dignified performance which will long be remembered. Mr. Klemperer and his orchestra supported the soloist sympathetically.

The concert opened with the Brandenburg Concerto No. 1 in F by Bach, in which Mr. Klemperer conducted and played the harpsichord. Others having prominent parts in this work were: Mischa Michakoff, solo violin; Pierre Mathieu, solo oboe; and Gustav F. Heim, solo flugelhorn.

Respighi's overture, Belfagor, had its second hearing. This composition, which was presented last week by the New York Symphony Orchestra under Mr. Klemperer, was

well played. A detailed account of its first performance appeared in the MUSICAL COURIER in the issue of March 11. As the closing number Mr. Klemperer gave Richard Strauss' Death and Transfiguration.

The program was repeated Friday evening, March 12.

Marica Palesti

The concert given by Marica Palesti and her assisting artists on February 11 at Town Hall was for the benefit of the Philharmonic Conservatory Mantzaros of Corfu, Greece. Mme. Palesti is of Greek descent but has been closely associated with the Russians because of her marriage to a Russian Chief Justice and her seven years as prima donna at the Moscow Opera House. The revolution robbed Mme. Palesti of her husband and daughter, following which she came to America, where she has firmly established herself with the musical communities of this country. Mme. Palesti is not only a singer but is also an authoress and linguist, and on this occasion made use of seven languages. Her program comprised songs sung in Greek by Samara and Lontos; Russian by Rachmaninoff; English by Caro Roma; French by Gounod; Jewish by Mana-Zucca; Ukrainian by Lissenko, and Italian by Ponchielli. Mme. Palesti has a voice of dramatic quality of wide range which her efficient technic enables her to use advantageously in both dramatic and lyrical work. She has a fine command of pianissimos, while her diction is impeccable. With this she possesses an ingratiating personality. She was accompanied by Leon Berdichevsky, known as accompanist to Chaliapin, who also rendered several solo numbers not listed. They were nevertheless of Slav coloring, as one could hear intermingled a few strains of Russian folk songs. The other artists appearing were Carlos Mejia, lyric Mexican tenor, with a most pleasing voice; Hilda Raud, lyric soprano and Diomed Avlonitis, violinist, faculty member of the Conservatory Mantzaros, who played a sonata of Handel in E major, and numbers by Wieniawski, Lontos and Hubay.

National Opera Club English Day

Absent because of illness, acting president Mrs. Meeks delegated to Mrs. Joseph Gutman the duty of introducing Katherine Noack Fiqué as chairman of the day for the March 11 meeting of the National Opera Club of America, Baroness von Klenner, president, at the Waldorf-Astoria Hotel, New York. Mme. Fiqué at once introduced Oscar Saenger, who spoke on his favorite subject, Opera in English, whereupon he launched at once into this "hobby." He sketched the progress of opera in America, spoke of the National Opera Company (founded by Mrs. Thurber in 1886), and came down to the present time, mentioning Frank Patterson's opera, The Echo, produced and sung in English last year. He said that English is perfectly feasible for operatic use, citing examples which had registered success. "But it must be beautiful English," said he. "The European artists who come to this country, and love our dollars so intensely, should be made to learn and sing their roles in English," he continued. Chairman Fiqué then called for Mr. Patterson to be introduced to the assemblage, but that modest man had disappeared. Exemplifying excellent diction in singing English, Kathryn Chrysler Street was heard in the contralto air from Nadeschda, adding an encore

by Sanderson. Marjorie Scott at the piano. Millicent Jeffrey followed with the polonaise from Mignon, her trill, high E flat, and unusually full coloratura tones bringing her deserved applause; Stern's waltz song, Printemps, further showed how understandable English is when properly sung, and to these she added Tit For Tat, Mme. Fiqué playing her accompaniments.

The opera recital, Elektra, by Carl Fiqué, was the featured affair of the program, this accomplished scholar and musician giving the story of the opera, illustrating it at the piano, in highly enjoyable fashion. Harp solos by Debussy and Fournier were played by Anna Welch at the close.

Boston Symphony Orchestra

Another new American opus was presented by the Boston Symphony Orchestra at Carnegie Hall on March 11—Symphonic Piece, composed by Henry Gilbert. It was the first time that the work had been heard in New York and Mr. Gilbert attended the recital and appeared briefly on the stage at its close. He was given a hearty round of applause. The composition itself is imbued with the restless, dynamic spirit of the day. The composer was evidently more concerned with the creating of atmosphere and the expression of an idea, rather than simply melody. The queerly accented rhythms, and the occasional cacophony characteristic of this so-called modern school were present, although in moderation. It was beautifully rendered under the masterful direction of Serge Koussevitzky.

The program opened with the graceful and spirited eighth symphony of Beethoven, which abounds in fine orchestral effects, and included two other sections, a group of Three Jewish Poems by Bloch, and Ravel's orchestral fragments from Daphnis and Chloe in three sections, Lever du Jour, Pantomime, and Danse Generale. The Bloch pieces seem to be liturgical in nature with an undercurrent of solemnity even in the abandon of the dance. In the first of these, briefly entitled Dance, a real musical picture was drawn, with delicate suggestions of the jangle of bracelets and anklets, and the swirling ecstasy of the dancer. The other numbers in the Bloch group were Rite and Funeral Procession. The last work was Ravel neither at his best nor worst. The vigorous applause that followed seemed rather for the orchestra than the selection.

MARCH 12

Palestrina Choral Society

The first public concert by the Palestrina Choral Society, Emilio A. Roxas, director, was given in Steinway Hall on March 12, before a large and interested audience. The work presented was Pergolesi's Stabat Mater with June Bonnell, soprano and Grace Force, contralto, as soloists, together with a chorus of female voices, and conducted by Maestro-Roxas.

The Palestrina Choral Society is an organization sponsored by prominent New Yorkers and which gives its members advantages for public appearances as well as cultural development along advanced lines, under its director, Emilio A. Roxas, who enjoys an international reputation

(Continued on page 24)

RICHARD HALE

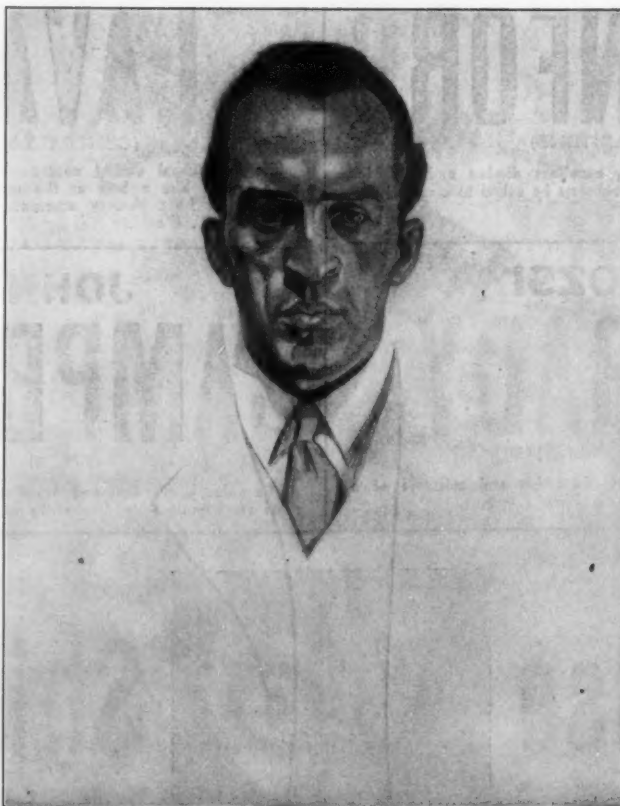
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Daily Telegraph: "Fine singing was to be heard in Wigmore Hall yesterday afternoon, when Mr. Richard Hale, an American baritone, who was making his debut in this country, gave a recital with Mr. Harold Craxton as accompanist. It was a very real (and a rare) pleasure to hear the broad, classical lines of old Caldara's 'Come raggio di Sol,' phrased as they should be, without conspicuous effort and without break; to hear the cavalier 'Danza, danza Fanciulla' of Durante sung with lightness and humour; and if it could scarcely be called a pleasure it was at least interesting to note how much real drama this singer could bring into the cynical 'Credo' from Verdi's 'Otello,' through sheer singing. There was artistry in every line of that terrible monologue, and one found oneself wishing to see Mr. Hale in the title role; for here is a singer who seemed to be living as intensely through the connecting orchestral (piano) passages as through the tremendous lines that are sung. A group of Hugo Wolf, some Russian and French, and a final Anglo-American group followed, pointing to the singer's breadth of taste and culture. One liked well the spirit of Debussy's 'Mandoline,' of Wolf's 'Seeman's Abschied,' and of Deems Taylor's jolly setting of Mascfield's 'Captain Stratton's Fancy,' with its transatlantic touch."

SOLOIST

Premier Performance—"Les Noces" of Stravinsky—directed by Stokowski, Aeolian Hall, New York, February 14, 1926.



Drawn by Winold Reiss

NEW YORK

Tribune: "A recital of universal interest was given at Aeolian Hall last night, by an American baritone, Richard Hale. Last season he created a marked impression by the excellence of his singing. This impression was renewed and strengthened by his fine work last night. Mr. Hale has a beautiful voice which he uses with skill, and his interpretative gifts are above those of the average singer. Throughout the program Mr. Hale sang with authority and eloquence. He was particularly successful in suggesting the variety of moods represented by the contrasted songs. A large audience was justly appreciative."

PHILADELPHIA

Public Ledger: "Mr. Hale sang with a beautiful voice and superb enunciation. His voice is a beautiful baritone of great range and equally good in all registers."

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He displayed notable narrative and descriptive ability and imaginative resourcefulness in the remarks which he offered before each number. Not only was he well able to capture and hold the attention of his young hearers, but his verbal and instrumental performances had their appeal for older ones as well.—*New York Herald Tribune*, Nov. 8, 1925.

His is a personality of that peculiarly approachable kind that instantly wins children, and to this he adds an imagination which enables him to see things from the child's standpoint, the result being an hour in which the little people must have absorbed ideas which will give music lessons a new and charming angle.—*Milwaukee Sentinel*.

Mr. Maier almost miraculously wove his program into a continuous narrative.—*Detroit News*, Nov. 1, 1925.

Appearing as usual with Lee Pattison in their two-piano programs.

* * *

Appearing also as orchestra soloist and in two-piano recitals with Lois Maier.

* * *

Concert Management
DANIEL MAYER, Inc.
Aeolian Hall New York
Steinway Piano

NEW YORK CONCERTS

(Continued from page 22)

as teacher of singing, coach, accompanist, composer and conductor. All the participants at this concert (soloists and chorus) are pupils of Signor Roxas.

Results were produced which not only realized the high expectations of the sponsors and Mr. Roxas, but also far surpassed their most sanguine wishes. The singing was well balanced and effective. In the Oratorio both soloists did excellently, and as for the work of the well drilled chorus nothing but the best can be said.

Part two of the program was devoted to vocal solos sung by Miss Bonnell and Miss Force. The former presented a group containing: Her Blue Eyes, Watts; Lullaby, Cyril Scott; Dream Song, Claude Warford, and Robin, Robin Sing Me a Song, Spross, and the latter singer was heard in The Day Is No More, Carpenter; The Poet Sings, Watts; Little Brother's Lullaby, Jan Broeck, and Jay, Watts. Floral offerings in abundance were given to both of the soloists. Signor Roxas' artistic accompaniments lent charm to his pupils' singing and materially enhanced their work.

Lee Pattison

In Lee Pattison, of the Maier-Pattison combination, there is the contemplative side of the duo. He gave evidence of this in his recital at Aeolian Hall on March 12, when he presented a program comprising two transcriptions of Respighi (Villanella and Gagliarda), The Schumann Kreisleriana numbers by Griffes, Paul Juon, Malipiero, Arnold Bax, Leo Sowerby, and the Chopin B flat minor sonata, op. 35. Mr. Pattison has a masterly technic, accomplishing with ease and dignity his particular aims. His work is always clean, in fact lucid, and though his tone is not phenomenal it is warm; this fact stood him in particularly good stead in the first and third movements of the Chopin sonata. It was an unusual treat to have this number held until the last, and it afforded the pianist satisfying display of abilities for which the other numbers gave no occasion. The Respighi selections were very beautifully played; they are in themselves charming and Mr. Pattison executed them eloquently. Of the modern group the outstanding interpretive numbers were Griffes' The White Peacock and Sowerby's The Irish Washerwoman. In the former there was the swaying and preening of the proud creature and in the latter the vim and song which are typical. This latter was done with gusto and was thoroughly enjoyed. The pianist thereupon added an extra, a Polonaise Americaine, of John Alden Carpenter. Several encores followed at the close of the program, with many of the admiring throng at the foot of the stage eager for more.

MARCH 13

Metropolitan Museum of Art Concert

The second in the March series of the Metropolitan Museum of Art concerts, by David Mannes and his orchestra, was given before a record breaking audience on March 13. The program contained: Overture to William Tell, Rossini; Beethoven's Symphony No. 2, in D major; Excerpts from The Bartered Bride, Smetana; The Afternoon of a Faun, Debussy; variations on a theme of Tchaikowsky (for string), Arensky, as well as Wagner's Bacchanale from Tannhauser, and overture to the Flying Dutchman.

It is not surprising that audiences of increasing size attend these concerts as Mr. Mannes' readings are so musicianly as to leave nothing to be wished for. The attendance, however, has reached its peak, and the writer wonders what provisions will be made to accommodate all eager to attend. The concerts, invaluable from an educational standpoint, will undoubtedly develop a new crop of real music lovers, while those who attend solely for the enjoyment afforded are well repaid. There are two more concerts in this series, on March 20 and 27, for which Mr. Mannes has prepared equally interesting programs.

The League of Composers

March 13 at Town Hall, a program of new works was presented by the League of Composers. Schoenberg, op. 26, quintet for wind instruments, more ugly than anything Schoenberg has heretofore done, proved utterly uninteresting. It is time Schoenberg's eminent name were omitted from programs until and unless he accomplishes something less futile than this mechanical and scholarly babble. Schoenberg is a "has been." Let us have his early works or nothing of his.

Julian Carrillo's sonata quasi fantasia, for guitar, octavina, arpa-citera, horn, violin and cello, all playing quarter, eighth or sixteenth tones, turned out to be a superchromatic composition sounding quite ordinary, yet not nearly so dissonant as most of the ultramoderns. It is written contrapuntally upon such basic harmonies as underlie all proper counterpoint. When one hears of sixteenth tones one easily receives the impression of something startlingly new. All music employs such small divisions. If tempered instruments are used, the mind imagines the subdivisions. There is no reason why they should not be used melodically, but in that case the entire harmonic system should, likewise, be really in tune, and that would be a complex matter quite beyond ordinary instrumental writing, though unaccompanied choruses always employ it. Mr. Carrillo's experiment is interesting, far more interesting than the experiment tried here some time ago with two pianos tuned a quarter tone apart. Sooner or later we are pretty sure to get perfect natural pitch in all instruments, even the piano and organ. Perhaps Mr. Carrillo's efforts will help pave the way. But then the harmonists will have to agree upon basic harmonies, still a matter of vague conjecture.

Emerson Whitthorne's Saturday's Child, duet for soprano and tenor on verses by Countee Cullen, was accompanied by Chamber orchestra. This work was written especially for this concert. It is excellent. One expects much of Whitthorne, one of the most talented and technically best equipped of all American composers. He did not disappoint. He selected poems of interest for the setting, and put into his music a faithful description of their sentiments and meanings. Though Negro verse, the music makes little effort at the Negro idiom. It is not the just now so stupidly popular classical jazz. The second poem has somewhat the scheme of the spiritual, but otherwise the music is pure modern Whitthorne, very complex and contrapuntal, but full of beauty and unaffected. Real inspiration. To the lines "but

suddenly a bit of morning crept," the composer has hit upon a mood of rare loveliness. The same is true of "I fast and pray and go to church" and "with two white roses on her breasts." The finale, "I am for sleeping and forgetting," is a bit of expressive simplicity that only genius could have conceived and executed. Bravo, Emerson! . . . What one would like to know is why Whitthorne's name is so rarely found on concert programs? Neglect of the native, no doubt. The program ended with a Dance Suite by Ernest Toch.

The interpreters of all this tremendously difficult music must be named. They deserve it. They were Alexander Smallens, conductor; Mina Hager, soprano; Colin O'More, tenor; Quinto Maganini, flute; Michel Nazzi, oboe; A. Williams, clarinet; David Swann, bassoon; Lucino Nava, horn; Bernard Ocko, violin; Genaro Nava, guitar; Lajos Shuk, cello; Emil Mix, octavina; Margaret Kane, arpa-citera; Ivor Karman, violin; J. Fishberg, violin; Mitja Stillman, viola; S. Goodman, percussion, and Elly Luettman, piano.

Boston Symphony Orchestra

At the March 14 concert of the Boston Symphony, Conductor Koussevitzky chose two new works for their first New York performance—Jeux de Plein Air (Out of Door Games), by a young French woman, Germaine Tailleferre, and a concerto for orchestra, op. 38, by Paul Hindemith, a German. The first, simply impressions on games played by Gargantua (Rabelais' Life of Gargantua and of Pantagruel), are light, fantastic things of no particular consequence and yet in no way offensive. They are somewhat modernistic and seemed to please the large audience present. The Hindemith concerto, however, made one fairly gasp at the incongruous combination of discords and dissonances, employed, so it seemed, for no real purpose unless to tax the resources of the players. There was certainly little melody, if any, and one could not but give a sigh of relief when the work was ended. Koussevitzky, of course, deserves great credit for offering his audiences the opportunity of hearing new works and of giving the younger composers a chance to be heard; however, such offerings only make one long for the standard works of old. Mlle. Tailleferre was present and bowed several times from the stage.

The program opened with a stirring rendition of Vivaldi's Concerto in E minor for string orchestra (edited by A. Mistovski), after which came the Haydn "Surprise" symphony, also beautifully done. To end with there were the Three Dances from the ballet, El Sombrero de tres picos (The Three-Cornered Hat), by De Falla, which the audience also enthusiastically applauded.

Guimar Novaes

Guimar Novaes, gifted young Brazilian pianist, gave another concert en intime at Town Hall on March 13 to an audience that filled every seat in the auditorium. The crowd hummed pleasantly with anticipation and in truth was disappointed in nothing during the afternoon. Miss Novaes is something more than a brilliant pianist, possessing in addition a quiet, restful dignity that prevades to the audience. Felicitous to the occasion she chose for her program the Beethoven Sonata in D minor, No. 2, four Chopin numbers and a

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"The audience had a particularly warm welcome for Miss Harvard, who is remembered for her former church and concert work here. It is always a pleasure to hear Miss Harvard and to enjoy the lovely warmth of her voice and her artistry."—*Pittsburgh Telegraph*.

"It was fine to record Sue Harvard's steady march forward. Her voice is the same delightful timbre we knew when she sang at the Sixth Presbyterian Church."—*Pittsburgh Sun*.

"It was a pleasure to hear Sue Harvard, soprano, again. She is always artistic. Her voice is the same lovely organ and her readings were marked with the same sureness."—*Pittsburgh Post*.

"Miss Harvard's voice, especially in the beautiful high registers, has tones of unusual insinuating quality; her declamatory passages were vigorous and stood out in bold contrast to the choral background."—*Pittsburgh Dispatch*.

Management SUE HARVARD

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glittering final group by Debussy, De Falla, J. Ibert, and Scriabin. Her playing revealed all the mature competency that has marked her previous recitals. The Beethoven Sonata was solid, dignified musicianship, exquisitely phrased and with fine tonality. It was played in three movements, Allegro, Adagio, and Allegretto, of which the final Allegretto was particularly well received by the audience. Her rendition of the Chopin group, which included the Ballade in A flat, the Nocturne in F major, a swinging Mazurka, and Scherzo, op. 39, was joyous and sweeping.

In the final portion of her program, however, Miss Novaes provided some ecstatic entertainment. This group started with the difficult and moody Poissins d'or of Debussy, a pianistic treat, which was followed by a capricious Andaluza of the eminent Spanish composer, De Falla. J. Ibert's Le Petit Ane Blanc, of which the title was excellently descriptive, was encored. It was reminiscent of some amusing

incidents told of Modestine, the companion of Robert Louis Stevenson, as narrated in his Travels with a Donkey. The program concluded with Scriabin's impressive Sonata No. 4. Miss Novaes generously pleased her audience and rendered several encores.

Alberto Terrasi

Alberto Terrasi, baritone, who recently returned to New York after a long tour in opera, gave a delightful and artistic song recital at Aeolian Hall, on March 13. Mr. Terrasi's program chiefly comprised operatic arias, which are most suitable to his style of singing and vocal equipment. He has a big voice, of good quality, and one could readily note that he is a singer of much experience. The press spoke very highly of his ability, and judging from the enthusiastic applause tendered him there was no doubt but that the recital was thoroughly enjoyed.

MARCH 14

New York Matinee Musicale

The New York Matinee Musicale, Rosalie Heller Klein, president, presented an unusual and interesting program at the Hotel Ambassador on March 14. The program was given by members of the club, and a high standard of excellence was maintained throughout the offerings. The first number was Saint-Saens concerto for cello in A minor, played well by Genevieve Hughel-Lewis to the musicianly accompaniment of Harold Lewis. Rosemary Pfaff, a young coloratura soprano of decided ability, was then heard in three selections Bishop's Lo! Here the Gentle Lark (with flute obligato by Maurice Sackett), the Ah Fors è lui aria from La Traviata, and Rossini's Tarantelle. Hers is a voice of wide

(Continued on page 28)

JOSEPHINE MARTINO

Lyric Soprano

SCORES BIG SUCCESS

What the Press Says:

THE NEW YORK TELEGRAM,
THURSDAY, FEBRUARY 18, 1926

Josephine Martino

While the Metropolitan was in its throes last evening another vocal debut took place amid the idyllic tranquillity of Aeolian Hall. Yet this newcomer, a young American lyric soprano of Italian parentage, by name Josephine Martino, made known one of the most delightfully pure and unspoiled voices heard in New York of late. Miss Martino has been well counselled and did not confront a local audience in the fulness of inexperience. Instead, she travelled and sang extensively on the highways and byways of the "road." The effects of a very natural nervousness were recognizable in Pergolesi's "Nina" and the "Quel Ruscetto" of Paradisi at the beginning of the concert. But they could not dissemble the remarkable evenness of Miss Martino's scale and the uncommon excellence of her technique, which subsequent numbers revealed even more gratifyingly.

H. F. P.

THE NEW YORK SUN, THURSDAY,
FEBRUARY 18, 1926

Miss Martino, Soprano, In Her First Concert Here

Josephine Martino, American soprano, who has sung throughout the country in Chautauqua concerts, gave her first recital here last night in Aeolian Hall. With Anca Seidlova accompanying her, she sang old Italian airs, German and French lyrics and American songs, with two by Griffes, his "By a Lonely Forest Pathway" and "Time Was When I In Anguish Lay."

Miss Martino's debut was an artistic success. Her voice is light and of pleasing quality, well placed and fluently produced. She showed admirable skill in the management of her head tones, which were generally clear, well colored and of correct intonation. Her general style was in keeping with the lyric quality of her voice. Her phrasing was sensitive and well wrought and her expression of sentiments tasteful and refined. All in all Miss Martino was one of the most welcome of the new singers heard here this season.

MUSICAL AMERICA

"Her scale is evenly developed, and her singing is effortless and inherently musical. . . In the German group there were Brahms' Nightingale and works of Wolf, Cornelius and Pfitzner. The young singer's diction in this and a French group by Moret, Fauré, Pillois, and Fauré was conspicuously good."



JESSIE FENNER HILL



JOSEPHINE MARTINO

NEW YORK HERALD TRIBUNE,
THURSDAY, FEBRUARY 18, 1926

Josephine Martino Scores

Displays Voice of Unusual Quality
at Aeolian Hall

Josephine Martino, who was the only recitalist to appear yesterday in one of the major concert halls, pleased last night's hearers in Aeolian Hall with the display of a remarkably good voice. The program, which was the vehicle for this display, was of the standard four languages in the standard order, but not hackneyed; Italian numbers by Pergolesi, Paradisi, Respighi and Sibella; German by Brahms, Pfitzner, J. Cornelius and Hugo Wolf; French by Moret, Fauré, Pillois and Fauré, and American by Griffes, Elvira Gambogi, La Forge and Beatrice Fenner. Anca Seidlova was at the piano.

It took but very few notes to show that Miss Martino, a pupil of Jessie Fenner Hill, has a voice of unusual quality, clear, of very satisfactory volume and fluent; a slight touch of uncertainty in one or two higher notes in the first number had vanished by the next. She showed a not too frequently found knowledge of how to produce her tones, there was no vocal strain, no pushing her voice to attain volume or height at the sacrifice of quality of tone. It was clear, untroubled and intelligent singing of excellent quality.

MUSICAL COURIER

"Her voice is one of much sweetness and charm, and her interpretations showed intelligence. In short, her success was instantaneous."

THE BROOKLYN STANDARD
UNION, FRIDAY, FEBRUARY 19, 1926

Martino Recital

Josephine Martino, an American girl of Italian parentage, whose vocal training has been entirely received in this country, made her New York recital debut at Aeolian Hall, Manhattan, on Wednesday night. Her programme included Italian numbers by Pergolesi, Paradisi, Respighi and Sibella; German by Brahms, Pfitzner, Cornelius and Hugo Wolf; French by Moret, Fauré, Pillois and Fauré, and American by Griffes, Gambogi, La Forge and Fenner. Anca Seidlova, at the piano, was accompanist.

Miss Martino revealed a lyric soprano of superior quality, with clear high tones and a sure method of production. Absolute ease characterized her singing of passages calling for a loud volume of tone, and of understanding of poetry and music she gave ample evidence.

THE NEW YORK TIMES, THURSDAY,
FEBRUARY 18, 1926

Josephine Martino Sings

Soprano Makes a Pleasing Impression
in Aeolian Hall

Josephine Martino gave a song recital at Aeolian Hall last evening, making a pleasing impression in a program of Italian, German and French songs and songs in English. A naturally clear and sweet soprano, a really tuneful voice, used with conspicuous modesty and reticence, was the main-spring of her success.

Its lyric type could be appreciated in some lovely Italian airs by Paradisi and Respighi, and still more so in lieder by Brahms, Cornelius, Pfitzner and Hugo Wolf. Its delicate quality was eminently acceptable in French songs by Moret, Fauré, Pillois and Fauré. It must be added that diction, phrasing and rhythm were among the important points noticed in the delivery of the singer.

Miss Martino was recalled after every group, gave encores and was the recipient of flowers. The accompaniments of Anca Seidlova were excellent.

MUSICAL LEADER

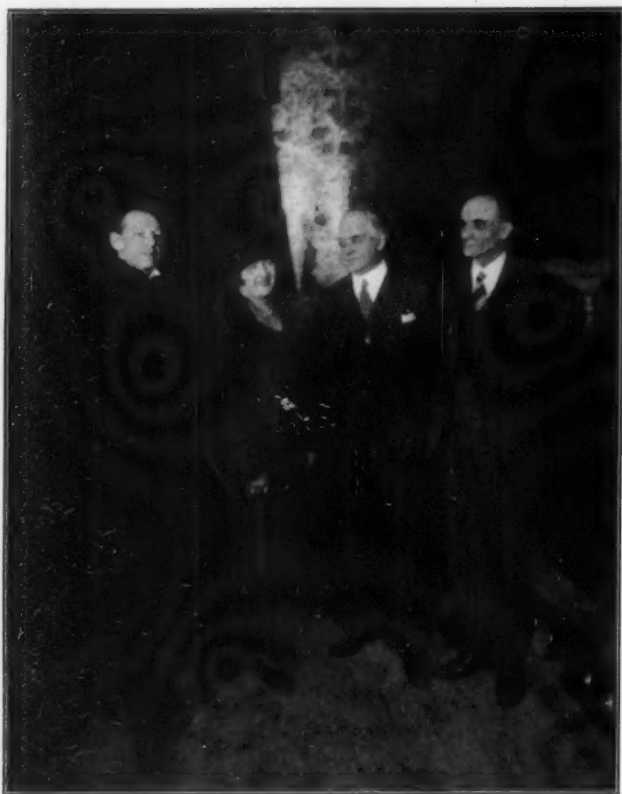
"A highly skilled soprano, Josephine Martino, gave a recital with very great success. She had the poise of one well schooled and secure in her convictions, and was particularly happy in the Italian, bringing great charm into the group."

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JESSIE FENNER HILL

(Teacher of JOSEPHINE MARTINO)

1425 Broadway, New York City



Standing left to right, Ossip Gabrilowitsch, Conductor of the Detroit Symphony Orchestra; Luella Melius, distinguished coloratura soprano; Mr. Frank Fisher and Mr. Wirt I. Savery, Secretary and President, respectively, of the Masonic Temple Association.

MELIUS

DETROIT SYMPHONY

OSSIP GABRILOWITSCH

Conductor

Open Auditorium in Detroit's New

Receipts

My Dear Mr. Macmillen

You will no doubt be interested to know that the gross receipts for the new Masonic Temple with the Detroit Symphony Orchestra conducting, were \$15,000. Cordia-

THE DETROIT NEWS, FEBRUARY 23, 1926

LYRE AWAKENS MASONIC WALLS

Auditorium Is Dedicated With
Musical Program of
Great Brilliance.

By CYRIL ARTHUR PLAYER.

Masonic Auditorium dedicated itself Monday night, in the presence of Miss Luella Melius, American soprano, the Detroit Symphony Orchestra with Ossip Gabrilowitsch, and a distinctive and significant audience which filled with their presence and their admiration the magnificent building. *********
SUPERIOR TO HERALD.

Luella Melius of Appleton, Wis., arrived under the burden of loquacious and wild-syllabled press-agentry and leaves superior to all such handicaps. Her pitch is far more faithful than Galli-Curci's; her mentality immeasurably superior to that of the doll-like Tosi dal Monte. She has purity of tone, fluidity of color and, often, a beauty which is as rare as it is thrilling. If her audiences continue to forgive her for being an American, she is likely to be the coloratura of her

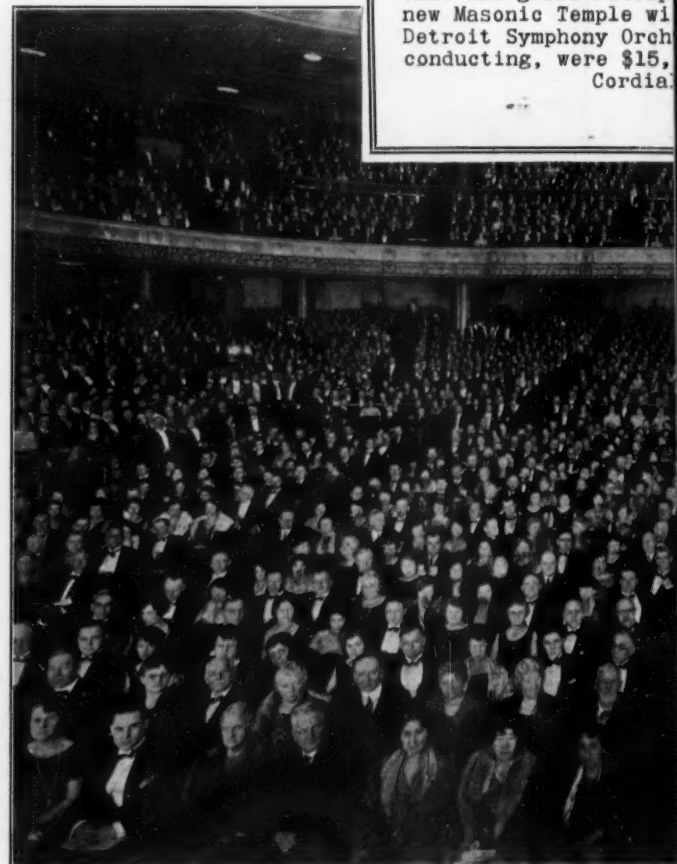
time for behind her magnificent vocal equipment she has intelligence and, I think, alone among such visitors to Detroit of recent appearance, that musical sense, not to be interpreted or explained, which acts apart for immortality the world-singer from the product of expediency and a thrifty management.

She was generous to prodigality. With the orchestra she sang the "Shadow Song" from Meyerbeer's Dinarah and the Polonaise from Thomas's Mignon, both beautifully interpreted, and the latter a most finished performance of the very first class. With Herbert Johnson at the piano she sang a rare song by Saint-Saens, "Le Rossignol et la Rose," which for delicate charm was the gem of the evening; also with piano accompaniment were Reger's

"Vor Sonnenaufgang," Hageman's "Me Company Along," and a decorative and melodious old Italian air, to which John Wummer added his flute with the ability and comprehension Detroit expects from that clever player.

A WISE SELECTION.

The warm approval of the audience, surely of a character to win the heart of a much colder prima donna than Miss Melius, gained two groups, which included "The Night Wind," an Alpine song, a serenade, a delightful Gounod number and, to crown a memorable evening, "The Last Rose of Summer," self accompanied, which showed her amazing legato at its most perfect. Truly the Masonic Temple Association chose wisely and well, for distinction was added to distinction, and the building honored the artists, the musicians no less honored the occasion.



Capacity House of 4,800

Management: S. E. MACMILLAN

MELIUS

SYMPHONY ORCHESTRA

GABRILOWITSCH
Conductor

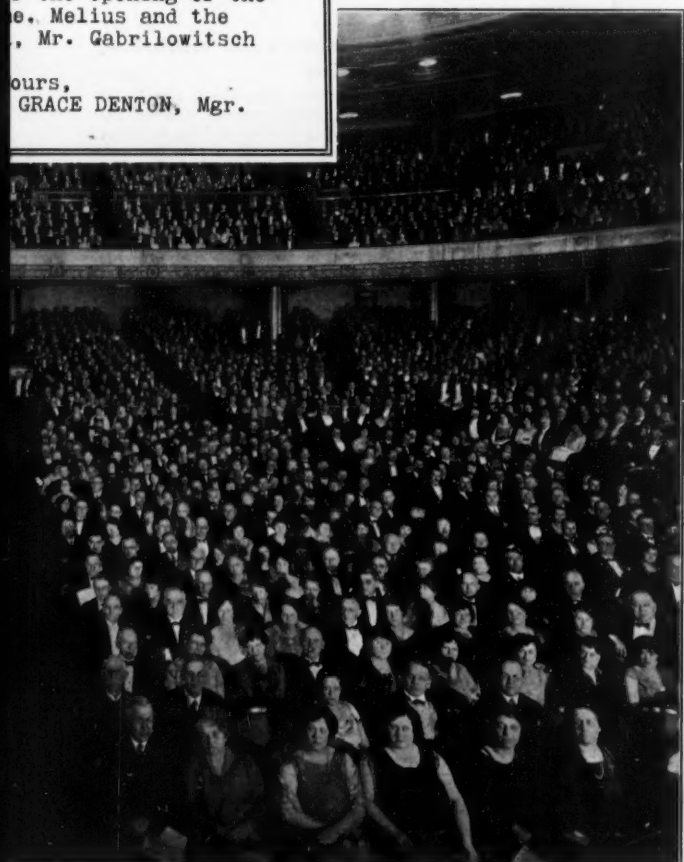
New \$7,000,000 Masonic Temple

15,526

Feb. 26, 1926

be interested to know
of the opening of the
e. Melius and the
Mr. Gabrilowitsch

ours,
GRACE DENTON, Mgr.



h greeted Luella Melius

N, 522 Fifth Avenue, New York



Detroit's New \$7,000,000 Masonic Temple, the largest in the world.

DETROIT FREE PRESS
FEBRUARY 23, 1926.

TEMPLE AUDIENCE CHARMED BY SINGER

**Mme. Melius Scores at
Dedication; Orchestral
Program Also Excellent.**

BY CHARLOTTE M. TARSNEY.

All the festive spirit and glamour incidental to an inaugural occasion pervaded the concert Monday evening which dedicated the magnificent Masonic auditorium to the service of the people of Detroit. Given by the Detroit Symphony orchestra, under Oestp Gabrilowitsch, with Mme. Luella Melius, eminent prima donna of the Paris and Chicago operas, as co-star, the event had not only the brilliance and enthusiasm such an affair would naturally call forth, but artistically it was thoroughly in accord with the nature of the distinguished celebration.

With Gabrilowitsch leading the orchestra in the national anthem, the entire house stood when the great curtain rose in the new hall and this patriotic dedication on Washington's birthday was under way. The program which conductor and soloist had arranged for the

event had the lightness and variety the capacity audience anticipated, and Mme. Melius, introduced to De-

troit at this concert, ably fulfilled all the advance praise which has been connected with her name. The artist was received with the greatest cordiality, insistent applause forcing her to add several encores to her announced list of numbers. Adding her name to the long line of great coloratura sopranos, this American artist disclosed a talent which demonstrates why she is compared with the outstanding singers of this type. Her voice is not one of great volume, but it is of remarkable range and of exceedingly pure quality. The evenness and accuracy of her tone is a delight and the finish and polish of her style mark her the thorough musician. She sings sustained melody with great ease and florid passages were handled with fluency and brilliancy.

There is a tendency for some of her top notes to grow thin and a trifle hard but her rare vocal endowments and the amazing spontaneity with which she presented the ornamental runs and trills were more than compensation. Competing with the flute, played by John Wummer, first flutist of the orchestra, the artist sang the old Italian air "La Capinera" exquisitely and her interpretation of the "Shadow Song" from Meyerbeer's "Dinorah," and the Polonaise from Thomas's "Mignon" brought great demonstrations of pleasure from the audience. Operatic selections were given with orchestral accompaniment, while Herbert Johnson provided the piano accompaniments for the group which include Saint-Saens's difficult "Le Rossignol," Reger's "Before the Dawn," Hageman's "Me Company Along," and the Italian air.

The tribute paid the local orchestra by the Masonic fraternities in selecting it for the opening co-

NEW YORK CONCERTS

(Continued from page 25)

range which she uses with skill and intelligence. Miss Pfaff also has excellent stage presence.

One of the novelties of the program was a Mozart sonata, theme with variations, arranged by Gena Branscombe for the celesta with accompaniment of string quartet. The celesta, played at this recital by Bertha Van den Berg, was said to be used by Tchaikowsky for the first time in his Nut Cracker Suite. The sonata lent itself well to this unique arrangement by Mrs. Branscombe, and the audience appeared thoroughly to enjoy the rendition of it.

Frances Sebel was heard in costume in a group of Hungarian songs arranged by Korbay. Her selections included: *Czak egy szep lany van a vilagon*; *Marishka*; *Erdo, erdo suru erdo arnyaban*; *Jaj! be faj*, and she was so well received that as an encore she sang *Mana-Zucca's I Love Life*. Miss Sebel entered into the spirit of each of the Hungarian songs, and although they were sung in a foreign language she conveyed to her audience in an unmistakable manner the varied emotions called for in these selections. She possesses a voice of fine quality, her interpretations were musical, she sang with style, and her diction was excellent.

The program was concluded with the first performance of Gena Branscombe's *The Dance of Fjaard*, for women's voices and chamber orchestra, with the solo parts taken by Margaret Northrup, soprano, and Alma Beck, contralto. The scene is laid in Scandinavia in the sixteenth century, and throughout the score Mrs. Branscombe shows her usual fine musicianship. She conducted the first performance of this new work.

New York Philharmonic: Bachaus, Soloist

Wilhelm Bachaus, pianist, more than acceptably filled the role of substitute at the Sunday afternoon recital of the New York Philharmonic Orchestra at the Metropolitan Opera House. Joseph Szigeti, violinist, originally scheduled as soloist, was stricken with a bad cold and was unable to appear.

From his wide repertoire Mr. Bachaus chose Beethoven's fourth concerto in G major, for piano and orchestra. He played without the advantage of a rehearsal, but that fact

was not evidenced in his performance. It was a masterly rendition of a work rich in pianistic opportunities. The pure tonality for which this pianist is noted was much in evidence as well as the superb technic which made the most difficult passages seem simple and natural. The balance achieved between piano and orchestra was really astonishing, especially in view of the fact that it was in reality an extempore performance. Mr. Bachaus was enthusiastically received by the audience.

The balance of the program was devoted to a sober and remarkably restrained exposition of the famous Pathetic symphony of Tchaikowsky, No. 6, in B minor. Despite the many repetitions this opus experiences during the course of a full concert season, it still remains a prime favorite among music lovers. Mr. Furtwaengler on Sunday afternoon adopted the simple but difficult part of expositor rather than interpreter. It was a relief as well as a delight to hear pure Tchaikowsky played beautifully and artistically without undue emphasis to make it turbid or sentimental. Mr. Furtwaengler burst his bonds of reticence once during the performance in rising to a glorious climax at the end of the first movement.

Marguerite d'Alvarez

Marguerite D'Alvarez drew a large and distinguished audience to Town Hall on March 14, and was given a royal reception throughout her well chosen program, the third group finding the piano completely buried under the many floral tributes she received.

Mme. D'Alvarez was in rare form and seldom has she sung better than she did upon this occasion. Her tendency to slip below pitch was not so much in evidence, but then when she does suffer from this common defect one does not mind it for she has so much else to give—things much more worth while. As an interpreter, Mme. D'Alvarez has few rivals. She is extraordinarily gifted. The Rimsky-Korsakoff *Hindu Love Song* was exquisitely sung and a marked contrast to the dramatic *La Mer*, by Borodine. The French group was delightful, beginning with *Papillons*, which (if the writer remembers correctly) was repeated, and ending with the air of *Lia* from Debussy's *L'Enfant Prodigue*. The latter made a distinct impression, and as a matter of fact, the three Debussy songs were given with such delicacy and rare atmosphere that one realized that there is little to be desired in the singer's conception of that composer.

The next group introduced a new song, *My Garden*, by a young American girl, B. Hull, which was repeated, and was followed by the beautiful Sibelius song, *The Tryst*, and *Water Boy*, an old Negro Convict song, which was also given a second hearing, and the amusing *Casey the Fiddler*, by Haydn Wood. A high light of the afternoon was Mme. D'Alvarez' singing of a varied Spanish group, before which she explained very simply and charmingly the text of the songs. There were many encores forthcoming after the different groups, including the popular *Habanera* from *Carmen* and the *Seguidilla* from the same opera, the singer tossing a red rose into the audience at the conclusion of the former. Rudolph Gruen furnished the singer with fine support at the piano.

New York Symphony: Barrere and Mischakoff, Soloists

The eighteenth Sunday afternoon subscription concert at Mecca Auditorium, March 14, added another gem to the crown of the New York Symphony Orchestra. Again Guest Conductor Otto Klemperer maintained his popularity with the capacity audience. After the Wagner prelude to *Parsifal* had been well interpreted by the orchestra, the leading flutist of the organization, Georges Barrere, was heard in *Polonaise* and *Badinerie*, Bach, and scene from *Orpheus*, Gluck. The flutist was so well received that he was given five recalls. Next came Mischa Mischakoff, concertmaster of the orchestra, still in his twenties, as soloist in the very musical *Rondo Capriccioso* by Saint-Saens. This young man won favor with Mr. Damrosch when three years ago as an unknown newcomer from Russia he won the coveted Lewisohn prize at the New York Stadium against 150 competitors. This young artist is deservedly very popular with the New York Symphony audience. The second half of the program included Beethoven's *Eroica*, and the reading of this symphony was another of Mr. Klemperer's masterful interpretations.

Sunday Symphonic Society

The seventh concert offered by Josiah Zuro, conductor of the Sunday Symphonic Society, was held at the Hampden Theater, on February 14. The usual large crowd was there, and a particularly interesting concert was heard. The Brahms second symphony was the special orchestral feature. Mr.

(Continued on page 45)

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Clarence H. Mackay, chairman of the board of directors of the Philharmonic Society, has been awarded the cross of an Officer of the Order of Orange Nassau, by Her Majesty the Queen of the Netherlands, in consideration of his untiring efforts in behalf of Dutch music and musicians.

In Success Magazine, Gatti-Casazza is quoted as saying that singers—young singers living through their preparatory days, studying to become artists—must forget entirely that there ever lived a Richard Wagner. Marafioti, on the contrary, says Bel Canto is altogether bad. Of course Marafioti knows more about it than does Gatti. . . . Of course!

It is a significant sign of the times that universities are more and more eager to secure the co-operation of really first rank musicians to advance the musical taste and culture of their students. The latest step in this direction is the engagement by Fordham University (New York) of Alberto Jonas, pianist, teacher and author of a splendid work on piano playing, who delivers a series of lecture recitals at the university once each week.

Word comes from England that the name of the Gervase Elwes Fund for Musicians has been changed to Musicians' Benevolent Fund. Lord Henry Bentinck has just become chairman. It is intended to enlarge the scope of the Fund very considerably, and, before long, to add a "pensions" fund to the existing Samaritan Fund. H. H. Princess Helena Victoria, H. H. Princess Marie Louise, H. R. H. Princess Patricia (Lady Patricia Ramsay), the Duchess of Atholl, Earl Balfour, Lord and Lady Howard de Walden and Lord Blanesburgh have become vice-presidents.

According to the records of a painstaking Viennese maniac on statistics, Countess Mariza, the Emerich Kalman operetta which has just ended a solid two years' run at Vienna, is the most successful operetta ever produced in the Austrian capitol—which is saying a good deal. Here are the figures: Lehar's The Merry Widow slightly exceeded the 500 mark; Leo Fall's Die Rose von Stambul reached the same number; next comes Kalman's Die Czardasfürstin, with 550 consecutive performances; the 600 mark was reached by Blossom Time (Das Dreimäderlhaus) and The Waltz Dream, by Oscar Strauss (a dire failure in America). Countess Mariza came well over 700

and established a record. Among the "also rans" there are pieces virtually unknown to the international public, such as Die Försterchristel, by Georg Jarno (450), and Hoheit tanz Walzer by Leo Ascher, which had 500 consecutive performances.

"What is a MUSICAL COURIER?" asks a playful correspondent; "is it a guide, a Baedeker, a messenger, an advance scout, or a middleman?" It is all of those, and then some, as Shakespeare would have remarked, had he been a reader of this paper. Shakespeare knew all about music, and like Milton, wrote some of his finest lines in description and praise of the tonal art.

Addie Funk, who has lived in Vienna for many, many years, and was for a long time in the American consulate, where she was of much aid to American tourists and residents of the city, has just published a book, in which 250 great operas of various countries are contained, with their plots summarized and condensed in constructive form. The contents embrace not only the classic operas but also many modern ones of importance. It is published in English by Knoch, Vienna.

A notable feature of the Intercollegiate Glee Club Contest here this year was the presence of clubs from the South for the first time. Furman College, Greenville, S. C., sent one and so did the University of North Carolina. The latter club gave a concert of its own on the evening following the Intercollegiate Contest, and was the first club from the South ever to have done so. The program was well balanced and interesting with a due proportion of American songs, including a group of Spirituals, arranged by Paul John Weaver, the club's director, the result of whose work was apparent in the excellent singing done by the club. The Intercollegiate becomes each year more truly a national contest and the addition this year for the first time of clubs from the South was an especially encouraging sign.

A contest took place in Oklahoma some weeks ago that was neither scheduled nor advertised. It was a contest for popular favor between a musical comedy and a serious musical show. The musical comedy, perhaps, had best not be mentioned by name. The serious musical offering was the Cherniavsky Trio (piano, violin and cello), known throughout the world for its chamber music playing and the solo performances by its individual members. The contest resulted in a pretty nearly complete victory for the Cherniavskys. The Cherniavskys drew a full house. The musical comedy, opening on the same evening, played to a host of empty benches. That tells the whole story and it is a good story, not only for the Cherniavskys but for music in general. Its meaning is: give the people what they want, and nothing, not even a popular show, can keep them away from music.

The May Festival in Ann Arbor this season promises to be the best ever. The principal works to be presented are Lohengrin (in concert form), Elijah, and the world's premiere of Howard Hanson's new work, Lament for Beowulf. To perform these an aggregation of notable artists has been secured, including Florence Austral, Marie Sundelius, Richard Crooks, Giovanni Martinelli and Riccardo Bonelli. The instrumental soloists will be Albert Spalding and Mischa Levitzki. Earl V. Moore will again be conductor of the choral program. The forces include The University Choral Union, 300 voices; Chicago Symphony Orchestra, seventy players, and the Children's Festival Chorus, 400 voices. Howard Hanson will conduct his own work and Frederick Stock the orchestral numbers. It promises to be as rich a feast as ever has been spread before a festival audience in this country.

Kurt Schindler, after so many years of faithful service for the Schola Cantorum, must have been surprised when the directors so promptly took advantage of the first opportunity to drop him. Mr. Schindler had accepted an offer to conduct the chorus at Roxy's new theater, but felt that he would be able to combine the two positions, at least for the first season, as the theater, construction of which has hardly begun, will probably not open until very late in the season of 1926-27; but the directors thought otherwise, so the Schola will have a new conductor next season. Mr. Schindler has a fine eye for new and interesting things in choral music. His trouble, as the MUSICAL COURIER regularly pointed out, was that he invariably called upon his chorus to prepare a lot more new and difficult music than it was possible to make ready in the time allotted to rehearsal, the consequence being that the singers were never able to show as good work as they were capable of.

Things to Sell

A writer from up-state sends us a vigorous letter about conditions in the concert world. He is greatly shocked at the thought that newcomers can ask bigger fees than the tried and true artists. It is, in a way, shocking. In a business it would be more than shocking—it would be dangerous. If the latest arrival could be promoted to the top of the office force over the heads of the tried and true employees the very basis of business life would be undermined.

In the art world it is altogether a different matter, and it compares more exactly with "things to sell" than the employment of workers. In the world of merchandise the same element of newness sometimes obtains. A firm—perhaps a new firm—is sometimes able to get out a new brand of goods and, by very large advertising, put it on the market in such a manner that it gets an immediate sale and cuts materially into the sales of even the best established of its competitors.

Is any harm done? Of course the competitors think so. There is a howl of dismay—the faithlessness of the public! Off with the old and on with the new! New brooms sweep clean! But, after a time, things quiet down and adjust themselves. All of the people who are interested in novelties have worn out their curiosity, and the new brand of goods settles into its niche according to its merit. If it has no merit it vanishes altogether.

If this is possible in merchandise that is in daily use, how much more possible is it in the art world, where there is really no habit of usage, especially in small communities. Artists may be tremendously well known by name, yet not personally known at all to a large proportion of the residents of such a community. The same thing may even be true in large cities. Therefore, there is little question of loyalty. The original desire to hear such an artist as a novelty may have worn off, so that another novelty may take his or her place with the novelty seekers.

Human nature is not a very lovely thing. Curiosity has a great deal too much to do with our behavior—curiosity, and the desire to be in the swim. To be able to say: "I have heard so-and-so" is the one and only reason why certain people go to concerts or the opera, and the number of such people is astonishingly large.

What wonder, then, if the sensational newcomer gets all sorts of support if properly advertised? Proper advertising puts them so totally in the limelight that all of these curiosity seekers want to hear them, and their number will be augmented by real art lovers who expect to be thrilled, eager for every forward step in the art world.

But a flash is nothing either in business or in art. It is the years to come that count. The tremendous applause that greets some new opera or symphony often means nothing. It is the rarest thing in the world that such a work fails to get hearty applause if the composer is present and if it is properly advertised so that people's interest is aroused. And it is equally the rarest thing in the world that such a work proves a lasting success. In most cases it disappears, often not even getting a second performance.

This, however, is rarely true of an artist, for the simple reason that artists, though they may be new to the public, are not new to their teachers, their friends, those by whom they are engaged. It might be said that the same is true of new compositions. But the standard of the artist is fixed, the standard of every new composition is a new element of public taste about which even the most skilled pickers cannot predict with any certainty.

The fact that there is a tremendous demand for new artists when they are largely advertised means nothing and should cause neither astonishment nor anxiety. After a great upheaval, water finds its level. The great novelty, with both greatness and newness in his or her favor, soon loses one of these two advertising assets. The newness automatically disappears. The greatness remains. And in art, demand always exceeds supply. For every new artist there are thousands of new art lovers. Every new sensation actually makes new customers for all artists, simply by drawing the general public's attention to art. Business grows for all artists out of every great success. It is not the great success which alone enjoys the benefits of this growth, but also every musician of real merit.

VARIATIONS

By the Editor-in-Chief

Paris, February 20.

How quickly a musical reporter gets out of practice when he is vacationing. In my preceding letter I credited the Paris Grand Opera with a current production of Beethoven's *Fidelio*. As a matter of fact, the performance did take place there, but it was given by the visiting Hague Opera, from the Dutch capital. That's what comes of my trying to usurp Clarence Lucas' duties in Paris.

I'm quite sure, however, that tomorrow's *Aida* at the Grand Opera will be sung by the Paris organization, because there hardly ever is a time when that company is not singing *Aida*.

Sunday opera is given here at the Grand Opera and the Opera Comique, both houses having matinee (1.30 p. m.) and evening performances next Sunday. The Grand does *Thais* in the afternoon; *The Magic Flute*, at night. The Comique offers *Manon* as a matinee; and an unusual double bill in the evening, *Tosca* and *Cavalleria Rusticana*. Other familiar Opera Comique specialties for the week are *Louise*, *Lakmé*, *Aphrodite*, *Barber of Seville*, and *Pelleas and Melisande*.

Madam Mahler, widow of Gustav, is in town for a short visit. Also Werfel, author of *Verdi*, the season's most popular novel.

Col. Theodore Roosevelt and his brother Kermit have just left for London, prior to sailing for America. After they had embarked on their African journey last year, to hunt the strange ovis poli, the *MUSICAL COURIER* remarked that perhaps they might have been able to find one at the Metropolitan Opera House. Colonel Roosevelt says that a press bureau sent him the paragraph and he received it almost in the middle of the desert. "Much more wonderful than finding the ovis poli," added the Colonel, "was to see two of my pack-drivers smoking American cigarettes, and hear them humming jazz tunes. They had picked up both in Cairo."

At the Restaurant Larue, an American woman asked the orchestra to perform Schubert's *Serenade*. A few moments later the waiter came for the dessert order and the lady said: "Crêpe Suzette." "For heaven's sake," interjected her banker-husband, "don't have that piece again; tell 'em to play something lively."

Poet—"What is your honest opinion of my latest verses?"

Critic—"You wish my honest opinion?"

Poet (hastily)—"No, thank you. Now I know it."

A Paris publisher tells us that the recipe for a successful French novel is to mix the Bible and the *Decameron* in suitable parts.

I told a Parisian that in America the State Legislatures had passed 13,000 new statutes in 1925. "That accounts for the way your compatriots act when they come here," remarked Monsieur, quietly.

There is no coal strike in Paris, but the hotel rooms here do not seem to be aware of it.

It is difficult for Lucas to have a *MUSICAL COURIER* sign put on the outside of the building which harbors the office of our paper. "The law does not allow more than six signs on any single edifice," he was told by the agent. "But one more won't matter," Lucas remonstrated. "Ciel!" exclaimed the agent, "would you wish our house to look like an American business building?" Plans now are forming to have an announcer with a megaphone stationed in front of 47 Avenue de l'Opéra, so that the besieging crowds may be informed: "Bureaux of the *MUSICAL COURIER* are located here. Twenty at a time, please. The capacity of the elevator is limited."

Long concerts and knee-length skirts still are the fashion here.

On the other hand, the French remain opposed to drastic tax increases. Gil Blas remarks: "We are a brave and determined people. The government may economize, inflate, or borrow, but a heavy tax bill they shall not pass."

Everybody here that follows operatic doings in New York, keeps inquiring about the impression

Mary Lewis made at the Metropolitan. Mme. Ganna Walska was especially glad to hear about the American girl's success. "I saw her several times in New York early this winter," she said, "and was charmed with her youthful ways, her pretty face, and her modest bearing. I felt that the public would at least like to look at her, and now that she has proved her ability to sing, her path should be an easy one if she continues to work hard."

The Paris papers reported that John McCormack carries a life insurance of \$1,000,000 and one of them commented: "The company that took the risk evidently felt that he never would be killed by the critics."

What the American feels more immediately than anything else here in Paris is the absence of all the "don'ts," "stops," and "mustn'ts" which regulate his actions and even his thoughts, in his own land.

The London Times tells of a recent boxing match there at which a referee gave an unpopular decision. The account concludes: "A storm of hooting and hissing arose, that was only drowned when the organist, responding to a signal from the ring, brought from the instrument strains that were infinitely louder than all the other noises put together."

Here is an advertisement in a Paris newspaper: "De Valois specially studies the needs of big women, and makes even awkward figures kind looking."

Another announcement reads: "We will buy cast off clothing, uniforms, jewelry, teeth, etc."

One of the stockholders of Royal Albert Hall, in London, tells me that the place never has paid and now is in extreme financial difficulties. "We were strongly tempted to make it either a dance place or a moving picture palace, but we have abandoned both plans and may compromise by giving a series of public balls to get funds for covering the deficit."

I feel like a nouveau riche among critics. D'Indy is to conduct a concert here and I do not have to go.

Real emotion would have overcome some Americans had they gazed at the spectacle which I saw yesterday on the Rue des Italiennes. It was a pair of delivery wagons, trundling along one behind the other, the first labelled "Beers," and the second, "Benedictine-Liqueurs."

César Saerchinger, Clarence Lucas and I, talked ourselves tired on the musical situations in London, Paris and New York. Then we fell to discussing the art generally, from Monteverde to George Antheil. When it came to Beethoven's Ninth Symphony, Parsifal, and the works of Mahler and Bruckner, friend Saerchinger found himself facing two firm dissenters, but he more than held his own, with eloquent and persuasive logic. The argumentation did not end until the last of the Pontet Canet had given out.

The first officer of the Olympic told a good story about Arthur Hartmann, the violinist, whom we all know. Many years ago, the narrator said, he was serving on a ship which was bearing the young artist to his native America, for a quiet summer visit to Boston, where he had put in his early serious studies under Loefler. During the voyage, someone discovered Hartmann's identity, and when a committee was formed for the purpose of arranging the customary charity concert, the violinist was approached with a request for his services. The head of the committee was a bluff, hearty Westerner, well meaning, but not deeply versed in the polite arts and sciences. However, he made a little speech very much to the point, and Hartmann expressed his willingness to assist, provided a proper violin could be found for him. "Haven't you one of your own?" asked the head of the committee. Hartmann explained that his violin was very valuable, and to protect it from the sea air had been hermetically sealed in a metal case, which would not be opened until after the arrival in New York. There was some disappointment, until a steward suggested that they might borrow a violin from one of the second class passengers, who had brought his instrument aboard. The passenger and his violin were sent for, and the situation was explained to him. The owner of the violin did not seem eager to lend it, and after looking

at Hartmann uneasily, he said: "It's the only one I have, and unless the gentleman knows how to handle it, I would rather not—"

That was too much for the Westerner, who stepped forward, drew out a wallet and taking a card therefrom handed it to the violin owner, with this defi: "There's my name, and everyone in Buckskin, Nevada, knows that my name is good for a million dollars. Now, you go ahead and play that violin, Arthur, and if you break the damned thing I'll make good every penny." Owing to the limited resources of the volunteer accompanist, Arthur played Handel's *Largo*, and, of course, the violin was not broken.

Marguerite Morgan, a gifted American piano pupil of Isidor Philippe, attended the recent Paris premiere of *Madam Sans Gêne*, as a moving picture. During the performance the orchestra played the *Marseillaise*. Several persons got up. From all over the house came shouts of "Sit down," "Sit down," "We wish to see the picture," "You're blocking the view." Finally the standing patriots surrendered. Miss Morgan, expressing her surprise to her French neighbor, received the reply: "We proved our patriotism; we don't have to advertise it."

A charming invitation comes from Louis Lombard, to visit his lovely Castle de Trevano, at Lugano, in Switzerland, and if time permitted, nothing would be more agreeable than such a visit. However, a necessary trip to Berlin is still to be made before the sailing for home, in two weeks or so. Mr. Lombard was the director of the Utica Conservatory of Music when I taught the piano there more years ago than I care to admit. Now he is the squire of a lordly domain where he maintains his own private orchestra and has entertained such musical celebrities, as Massenet, Saint-Saëns, Debussy, Mascagni, Puccini, Strauss, d'Indy, Fauré, and scores of others. Lombard went into Wall Street after he sold the Utica institution, and is perhaps the only musician who ever emerged with a fortune from New York's financial quicksand.

An irreverent musical writer wishes to know whether an exhibition of the Charleston might not justifiably be called a joint recital?

Richard Strauss has a biting sense of humor. When he was being importuned to make his American tour not long after the war he was dissatisfied with the offered fee. "Caruso gets much more," he objected. "That is true," he was told, "but you cannot compare him to yourself. They make a circus of Caruso in America." "Well," replied Strauss, "make a circus of me, too." The intermediary cabled for authorization to promise an increase of the original figure, but when it was granted and he visited the composer a few days later with a revised contract, Strauss asked him twice as much as the new sum. Nonplussed, the agent expostulated: "But you surely won't do this thing after you agreed upon the fee? I cabled your demand and it was accepted. You can't break your promise. What will they think in America?" Strauss made answer: "Well, President Wilson broke his promise to Germany too, and America didn't seem to be particularly shocked."

LEONARD LIEBLING.

QUOTING MR. GILMAN

Lawrence Gilman, in the New York Herald-Tribune, wrote the words of truth which are quoted below. The only reason we have not had the great American opera as yet, or even a real good American opera, is because no American composer has developed that "indefinable quality" Mr. Gilman calls for; and, unfortunately, there does not seem to be anything to do about it.

"La Vida Breve, has been praised for its refinement, its musicianship, its artistic honesty, its sobriety, its taste. But one of the most pathetic things in the world is that refinement, musicianship, artistic honesty, sobriety and taste are virtues that will get a composer of operas nowhere at all unless he has also that indefinable quality that is common to both the vulgarian Verdi of *Rigoletto* and the patrician Wagner of *Tristan*. There is no name for it. Some call it vitality; others call it saliency of invention; others content themselves with 'genius.' What it amounts to is that some composers have the ability to translate dramatic emotion into terms of expressive musical speech; the drama comes to life in the tones of the orchestra and of the singer, and music that we cannot forget enters our ears. A living thing is born and endures."

TUNING-IN WITH EUROPE

Erica Morini's playing of the Goldmark violin concerto in London the other day brought what I thought rather gratuitous and unjust criticism upon that well-made and rather grateful work. It reminded me, however, that there was upon my shelves, unread, the volume of Goldmark's *Reminiscences*, published posthumously by Dr. Ferdinand Scherber, of Vienna.* The composer of *Sakuntala* and *The Queen of Sheba* wrote it down, from memory, at the age of eighty-five. Shortly after, during the first year of the war, he died, having experienced two previous wars and the abortive revolution of 1848, which sent his brother Josef, a political fugitive, to America, where he became the father of another composer, Rubin Goldmark by name.

So much warmth of sentiment, sturdiness of character and reverent modesty pervades this little book that it ought to be a veritable tonic for the aspiring young musician, encouraging the feeble and humbling the proud. Goldmark, once jocularly dubbed "court composer to the Queen of Sheba," had anything but a courtly beginning, as one of the twelve children of a poor Jewish cantor in a Hungarian village. He had no instruction, heard no music in his youth but the distant noise of the organ in a church which he was not permitted to enter. Far from complaining about this lack of cultural opportunity, the octogenarian says: "I had the good fortune not to go to school. When one sees how the poor child's youth, the beautiful dream of youth—dreamed only once—is spoiled, embittered in school . . . he will believe me when I say I had a happy childhood."

To us moderns, who worry about the musical education of our children, surrounding them with every opportunity, concerts, gramophone, radio, appreciation courses and what not, for fear their talent may go undiscovered, the story of Goldmark's discovery of his own genius—by constructing a scale with variously filled waterglasses and playing tunes on it—ought to be a healthy reminder that opportunity does not make genius, but the other way about! In the same way he later on composed violin duos, before knowing harmony, and orchestrated—for pay—accompaniments (in the key of C!), before knowing about the "transposing" wind instruments. Finally he learned a few of these things (but only the very beginnings) at the Vienna Conservatory. The standards then—twenty years after Beethoven's death—current in the musical capital of Europe are interesting. Goldmark tells how Preyer, the director of the Conservatory, declared concerning the first movements of the ninth symphony: "My dears, you must not be too astonished about this piece. Beethoven was already then not of quite sane mind." Something more than a decade later, he heard the symphony "resurrected" in the Philharmonic Concerts, and his impression is worth reading:

"The Ninth Symphony was on the program. I sneaked into the gallery at the dress rehearsal, to which no one was admitted. With beating heart I sat there, expectantly. The piece began—and when it ended, I was so deeply moved that tears ran down my cheeks. Is it possible, after the development of the last sixty years, to conceive the power of the emotions accompanying the first comprehension of this work, so long considered impossible? . . . It was not a gradual dawn, but an unsuspected, shattering revelation. Now it may fail ten times, said I to myself, this work no one will take from me again. Not the work—only the public can fail (durchfallen)!"

That, the bright young idea in musical criticism notwithstanding, is as true today as it was then.

The reminiscences of contemporaries, of Rubinstein, of Liszt, Cornelius, Bülow, Wagner and Brahms, are all as amusing as they are enlightening. Some of the anecdotes are familiar, others not. Goldmark was for a time the only one who propagated Wagner in Vienna's press. "People moved away from you in the concert halls, when they knew you were a Wagnerian." Brahms, whose greatness Goldmark fully appreciated, was nevertheless not without jealousy, and, as is well known, given to malicious remarks. When Goldmark once toasted a young girl training for the opera with, "I hope to greet you as Queen of Sheba yet," Brahms said: "Hm, you seem to think you are going to live forever!" Goldmark's retort, "I believe that neither of myself nor of my opera, but for your comfort it has lived too long already," seems to have hit the mark. Yet Brahms had his moments of generosity, for when, in the dress rehearsal of Goldmark's

Cricket on the Hearth a neighbor asserted that the "zwei Sternlein" tune was a folksong, Brahms said the memorable words: "Not quite, but it might become one!"

The composer's great good humor is apparent on every page. When the Austro-German war broke out he was "more interested in the diplomatic notes than in my own." When one of the conductors of the Vienna Opera refused to examine his *Queen of Sheba*, and died soon after, he says: "My score—I was consoled—was not the reason for his death."

Finally the opera was performed, and, against Hanslick's frantic opposition and Brahms' opinion that "the first pups one always drowns," it had an immense success, as all the world knows. If, of its various successors, only *The Cricket on the Hearth* managed to live, it is perhaps because none of the steady stream of librettos submitted to the composer really kindled his fancy. None of them were "under 70 degrees northern latitude," which, whatever one may think, is not true of Goldmark's muse. C. S.

WHY LYFORD LEFT

Ralph Lyford started the Cincinnati Summer Opera Season six years ago. He gave five successful seasons in spite of all sorts of difficulties and interferences, but last year, as was reported at the time, came to his end as a result of a strike of stage hands who wanted more pay. One assumed at the time that the amount involved was very large. It now comes out that it was an insignificant matter, only \$50 a week for the entire crew. The idea of giving up an opera season for such a cause seems almost incredible, and Mr. Lyford made up his mind that he had enough of civic interference. This season he submitted a plan by which he was to have complete control. His budget was accepted, but not his control plan, so he decided to have nothing more to do with the matter. It is a pity Cincinnati should lose the services of so eminent a musician.

PHILADELPHIA'S COMPETITION

How many composers are scrambling with feverish haste just now to give final touches to the manuscripts which will be submitted for the prizes offered by the Philadelphia Sesqui-Centennial Celebration? Competition has been opened to composers of all nations, and the prizes are some of the largest ever offered. The competition for the opera prize of \$3,000 closed on March 1, and the result will be announced May 1, but the other competitions close on April 1, the results to be announced on May 15. Prizes of \$2,000 each are offered for a symphony or other like orchestral work, a choral work, and the ballet, pageant or masque; one \$500 prize for an A

Chicago Opera Captivates Miami

MIAMI, FLA.—Mary Garden took her hearers by storm, the evening of March 9, as Thais. Her admirers sat enthralled by her voice, but it is for the superb acting of Mary Garden that the box office is always sold-out. Edouard Cotreuil, as Athanael, had a strong part to play and did it admirably. His low tones, of unusual sweetness, greatly pleased his audience. Antonio Nicolich as Palemon charmed, his persuasive tones full of fervor and depth of feeling. Myrtale and Crohyle, enacted by Devora Nadworney and Alice d'Hermanoy, produced varied tone colorings and in a neat way covered their roles. Moranzoni, as conductor, wielded his baton in sympathy with all roles.

Claudia Muzio appeared at her best as Violetta in *La Traviata*. The requirements of the role were met with apparent ease by her. Her diction was without fault and she sang the part as it should be sung and won tremendous applause. Antonio Cortis, as Alfred, was one of the best tenors that has been heard. Titta Ruffo, as Giorgio, was received with his usual warmth. Mlle. Shermon and ballet were excellent. Roberto Moranzoni conducted in brilliant style. Minor roles were played by Alice d'Hermanoy, Torti, Deffere, Nicolich, Correnti and Morelato.

Edith Mason was well received in *Butterfly*. She could not have played the role of Cho Cho San better. The singing of Mme. Mason and Charles Hackett, as Pinkerton, captivated the audience especially in *Io Quanti Occhi Fisi*. They were called before the curtain three times. Rimini gave himself to his role of Sharpless and won the hearts of his hearers with his clean cut musical voice. Polacco did his usual brilliant conducting.

Rosa Raisa was in a suitable role when she played *Desdemona* in *Otello*. Her voice was beautiful and she enacted the part with grace. On account of illness of Titta Ruffo, Rimini took the role of Iago. He is a good actor. Devora Nadworney, as Emilia, demanded attention from her audience with her rich contralto voice. She played her role with complete mastery. Kipnis satisfied in a musical sense and appeared a pastmaster on the stage. Oliviero, Morelato and Nicolich were admirable. Moranzoni shared a curtain call with the artists. A. F. W.

Mr. and Mrs. Frederic Warren Entertain

Last week Mr. and Mrs. Frederic Warren gave another of their series of receptions at their spacious studio on Central Park West, New York. Among the guests were: Mr. and Mrs. William Reddick, Dr. Beinhorn, Mr. and Mrs. Harry Pray Worster, Mr. and Mrs. Francis Moore, Frank Pollock, M. and Mrs. Gardner Lamson, Albert Groll, Mr. and Mrs. Lambert Murphy, Dr. Richard M. Hodge, Frank

NEWS FLASH

Chalfont Triumphs in Belgium

(Special Cable to the Musical Courier)

Liege, Belgium.—Chalfont won a great triumph as Lucia last Friday. Liege has never known such enthusiasm.

(Signed) M. GAILLARD.

Cappella Choral Suite. All manuscripts must be in the hands of Henry S. Fry, care of the Sesqui-Centennial Association, Independence Hall, Fifth and Chestnut streets, Philadelphia, Pa., by April 1.

INTERNATIONAL

The brief statement which appeared in the February 25 issue of the *MUSICAL COURIER*, that Mrs. Coolidge had invited another new foreign quartet to play at the annual Chamber Music Festival in Washington next fall, was correct enough in its substance, but not exact in its wording. Mrs. Coolidge, in transferring the Pittsfield Festival to Washington, made a government affair of it, and behind the little announcement that the Pro Arte Quartet of Brussels will come here for the next festival lies an interesting and significant bit of musical history. For the first time a government institution, the Library of Congress, more particularly the music division, with Carl Engel as chief, has invited a group of foreign musicians, the Pro Arte Quartet, to play here next October at the Library's Festival of Chamber Music, and to give concerts afterward in three other cities. The invitation, the acceptance, and all necessary negotiations were carried on between our State Department and the Minister of Public Instruction in Brussels, through the eminently helpful and sympathetic offices of Baron de Cartier de Marchienne, the Belgian Ambassador in Washington. In other words the United States Government, for the first time, takes official cognizance of international musical relations.

FLORIDA HEARS CHICAGO OPERA

Florida has just had its first week of grand opera in the visit of the Chicago Civic Opera Company to Miami. According to reports, the season met with success which more than justified the tremendous financial outlay entailed.

MORE STATISTICS

There are in Evanston, Ill., seventy-five professional musicians. Of this number, says Rene Devries, six have made names for themselves, not only in Illinois, but throughout the country, and one has gained an international reputation.

Ferguson, Leon Rains, Arthur Middleton, Oley Speakes, James A. O'Connell and Paul Kempf. A short and most interesting program was given by Mrs. Warren, Francis Moore and Frank Ferguson, who read an amusing and captivating play by Molnar.

Birmingham, Ala., Notes

BIRMINGHAM, ALA.—Many social courtesies were tendered the stars of the Chicago Civic Opera Company, on their recent visit here. Eugene Munger, chairman of the Birmingham Opera Association, entertained at a reception at his residence and at an after-the-opera dance on Monday evening. The Axis Club gave a reception for the artists. Devora Nadworney was guest of honor at a luncheon given by the Birmingham Music Teachers Association at the Southern Club. The Roebuck Country Club gave a barbecue luncheon, which was largely attended by the stars and Conductors Polacco and Moranzoni. The Birmingham Country Club entertained with a dinner dance, and the Allied Arts Club gave a brilliant reception in the Southern Club, with Rosa Raisa as the guest of honor.

Mrs. E. T. Rice and Alice Graham arranged an operatic program of *Thais* and *La Traviata*, which they presented before the Allied Arts Club at a largely attended meeting. Arias from the operas were sung by Mrs. Walter Heasty, J. Phil Maguire and Leon Cole. Fred Wiegand, violinist, gave an expressive rendition of the Meditation from *Thais*.

At a morning study meeting of the Music Study Club, Mrs. J. D. Moore, Jr., gave an intellectual discourse on Piano Music; the Larger Forms, Sonata and Concerto. Illustrations were played by Helen Hamrick, Abigail Crawford, Maud Moore and Anna Bernhard.

Francis Hunt Ward, pianist, has been added to the faculty of the Birmingham Conservatory of Music.

Abigail Crawford presented pupils in recital. A handsome new Skinner organ has been installed in the Independent Presbyterian Church, with Joseph Stoves in charge as organist.

Dema Harpsburger, of Chicago, president of the National Civic Concert Service Company, was a guest of the Birmingham Music Teachers Association.

The Birmingham Music Teachers Association held the regular monthly meeting on March 3, Mrs. J. W. Luke, president, in the chair. Plans were formulated for entertaining the State Music Teachers Association. Dr. Allen G. Loehr made an able talk on How to Grip, Hold and Move an Audience. Mrs. Wm. Wilson and Mrs. Moore, of Gadsden; Mrs. Sutherland and Miss Carter, of Meridian, Miss, and Mrs. E. H. Pritchett, of Campden, Ala., were out of town music teachers who were guests that day. A. G.

*Karl Goldmark: *Erinnerungen aus meinem Leben*. Rikola Verlag, Vienna, 1922.

A CHAT WITH RUTH BRETON

When the writer called at her attractive apartment, Ruth Breton was found to be an unassuming, altogether charming girl. Artists in these days are not given to public displays of temperament, as was the custom some half century ago, for that is no longer the fashion. But the point in this case was that Miss Breton, in being an unassuming, altogether charming girl, was so evidently herself. She is quite without self-consciousness, and every thought and action were obviously intuitive and spontaneous. She is utterly unspoiled by her public success—and a most unusual success it has been, for within her first two years she has been soloist with



Florence Vandamm photo

RUTH BRETON.

the New York Philharmonic Orchestra, the New York Symphony, the Cleveland, Cincinnati and St. Louis orchestras, and some half dozen others besides, and the critics in New York and elsewhere, have referred to her recitals as "triumphs." Of what she has done, she will say little.

"Each successful recital is only an opportunity to do another better one," sums up her attitude toward her work. This attitude has doubtless had no small part in making her name one that ranks easily among the most brilliant of the younger generation of violinists.

"What shall we talk about?" asked the writer. "I scarcely know. I haven't given it much thought," she replied, curling herself up on the long sofa. "So much has been said about the obviously interesting phases of music that it is as difficult to find a new topic in music to talk about as it is to find a good new composition for a violin program."

"Don't you find that people like the old things best, as a rule?" She smiled. "Not exclusively. Program making is a difficult problem and one of the most important a player has to meet. There should be a certain number of familiar selections during the course of an evening—but they should be always chosen, I think from the familiar things that are familiar because they are good and not simply from those that seem good only because they are familiar. Sometimes it is difficult to decide which is which. You have to go at such compositions with a perfectly fresh mind, as though you had never heard of them before. If you try hard enough you can do that, and you get some interesting revelations."

"But then," she continued, "there should be a good part of the program given over to works not heard so often. Among the old works there are many new discoveries being made. For example there is a sonata by Vivaldi that I have been playing this winter, the piano part of which was arranged by Respighi from a figured bass. It is a beautiful composition and quite unfamiliar. In fact, Signor Respighi told me that he had the original manuscript and had done his work directly from that."

"Then there are also many very fine modern works. For example, I have just been devoting much time to the Delius concerto, which has been very rarely given, and which I hope to play next season."

"Do you especially like the works of the modern composer?"

"Some of the modern works I like particularly well. But the situation must be just as it was thirty or a hundred years ago. There were modern compositions then—lots of them. Some of them were good, but most of them were not. I suppose that is the way with things today. Some of the modern music, even the ultra-modern music, is very fine, and some of it isn't. Every week I play over some new compositions. If I find one good one out of ten that I play I think I am lucky. And if among three that I like musically I find one that is suitable for a public performance, I think I am luckier still."

"What difference do you make between those that are good and those that are good for public performance?"

"She thought of this for several moments. "There is a difference, which I believe every artist who plays in public must feel. I suppose it is largely a personal matter with each artist. However, I certainly do not mean that some give good opportunity for violinistic display and some do not. The question is rather in what compositions I feel I can give the audience what I see in the composition. Perhaps if I were gifted with omniscience," she continued, smiling, "and had a gift of universal sympathy with every person on earth, including every mood of every composer, I could play everything. But even aside from the necessity of feeling at one with the composer in playing, there are certain compositions which simply do not carry over to the audience in a concert hall."

"But don't you find that the success of any particular composition, especially a modern composition, depends to a large extent upon your audience?"

"To some extent. Of course a concert announced as being devoted to ultra-modern music would draw chiefly an audience interested in ultra-modern music, but that is an extreme case. I don't think audiences differ in their appreciation of good music, whether old or modern, according to the geographical location of the city where the audience is assembled. Audiences differ, of course, one from another. Some are more

responsive than others. But I find those that are more responsive, are more responsive to Mendelssohn or to Lili Boulanger or Poldowski equally. In any city where you play, an audience that would come to a violin recital is made up of people who are interested in music and who know good music, wherever they may happen to meet. There are more people in New York or Chicago or Boston, for example, than in some small town. There are probably, therefore, a greater proportion of musical people in the larger cities, but that does not mean that the people who are musical are more musical in the larger cities. I find this idea brought out by the fact that compositions which I play in New York, and which are liked here, are exactly the same compositions which are liked by the audiences in smaller cities. If modern music is put on a program because it is music, and not only because it is modern, I find it is as much appreciated in one city as in another. I play the same type of program in one city as in some other. Of course, there are occasional exceptions. If for example a special audience is drawn from a group which is different from the group from which recitals are usually drawn, you are generally notified by the local manager in charge and requested to play a program of music designed for that audience. But I was speaking of the typical recital audience."

"You find then that audiences do not differ much except that some are more responsive than others?"

Austrian Capital Capitulates Before American Soprano

VIENNA.—Anne Roselle came here as a stranger last summer, and left Vienna four weeks later as a full-fledged star of the Viennese operatic stage. She came as a member of an Italian "stagione" introduced here by the then director of the Volksoper, Hugo Gruder Guntram, preliminary to the opening of his regular season. This regular season, alas! lasted not long. Four weeks later Gruder Guntram's means were exhausted and his theater closed. And the sole profit which Vienna had drawn from the brief career of the Gruder Guntram management was the "discovery" of the bright particular star of the Italian troupe, Anne Roselle.

So great was her Vienna success that European engagements began to pour in on the American soprano. Germany wanted her, Czechoslovakia too, and, of course, above all, Vienna. The Volksoper had induced her to sign a contract, prior to her departure, calling for a return engagement in January and February of this year, at a big salary. Long before January the Volksoper had collapsed, the Gruder Guntram combine had been superseded by a new directorate formed of members of the company which operates the Volksoper on its own responsibility and risk. Economy was the demand of the hour, and the new Volksoper directorate hesitated to assume the big financial risk of Mme. Roselle's contract with the old management. After long wavering, the directorate decided to live up to the agreement and risk the substantial sum guaranteed the American soprano for each appearance. They risked much—but they have no cause for regret. For each one of the guest appearances which Anne Roselle made here during the last few weeks saw an overflowing house and scenes of enthusiasm seldom witnessed at the Volksoper.

If anything, the art of Anne Roselle has become more brilliant and beautiful since her first guest season here in the fall of 1925. The beautiful, liquid soprano has still gained in volume and brilliancy, in lyric tenderness and especially in dramatic force. Her beautiful voice, the gorgeous new costumes and the fine acting surround this American soprano with the aura of the big international star, with the air of a fascinating personality. Small wonder that the Vienna press, in hopeless quest for new epithets for each new role and appearance, took its refuge to the device of "comparison."

"JERITZA TYPE" AND "CARUSO TECHNIC"

The critic of Der Tag did not hesitate to bestow upon Madame Roselle what is still the highest praise Vienna has to grant: to compare her flawless art as Aida to that of Enrico Caruso. "It is a sign of Vienna's fine musical taste that it was Roselle to whom Vienna gave the palm among all artists who sang here in last summer's Italian season. Her vocal perfection, her ideal legato, the caressing piano, the brilliant energy of the high register, the exceptional musicianship and her wonderful technic—all that matches the great Enrico Caruso."

"A Jeritza type" is what the Neue Freie Presse, still more enthusiastic, has to say of Mme. Roselle's Aida. The usually very reserved critic of this great paper speaks frankly of a "big, yea, sensational success." Her voice, he says, is "impeccably placed, of gripping force in the ensembles, and of perfect ease and victorious brilliancy in the high register. The acting has individual charm, the phrasing is perfect and the cantilena soulful. The Nile aria was a masterpiece."

"A SENSATIONAL GUEST"

Die Stunde reports on Roselle's Aida with the big headline "A sensational guest at the Volksoper." "Her success was tumultuous," the critic continues, "the Nile aria had to be repeated."

He who knows how reticent is the Vienna press, especially towards foreign artists (who are, frankly speaking, often regarded with some mistrust), will understand the significance of this criticism from the Neues Wiener Journal: "Anne Roselle is an exceptional Aida. The hearer revels in her glorious high C in the Nile aria, in the brilliant soprano, in the unbroken line of her noble cantilena. Small wonder, then, that naive enthusiasm enforced a repetition of the Aria." On another occasion the Neues Wiener Journal speaks of a "powerful, passionately glowing voice," of "the refinement and culture of Roselle's singing, the intensive histrionic power," and terms Roselle's Tosca "a wonderful experience and a great event."

"THE GREATEST NEDDA IN YEARS"

Of Roselle's appearance in I Pagliacci, the Neue Freie Presse said the weighty word that "Anne Roselle was the most charming yet dramatically effective, in short, the greatest Nedda which Vienna has seen in years. She has become the favorite artist of her Vienna public. In the Bird Song she reaped a triumph for her vocal art which has the com-

"Oh, no, I do not mean quite that. Each audience has its individual character; but I do not think that their understanding of, or love of, good music, old or modern, differs much geographically. Beyond that they do differ widely. One of the most interesting things in playing is in getting acquainted with each new audience. You may have half a dozen friends, all intelligent and appreciative of music—or baseball, or anything else,—and yet each one is as different from all the others as possible. You meet each new audience as a new and probably charming acquaintance."

That is also evidently the way the audiences feel toward Miss Breton, for the reviewers universally have referred to the great charm of her stage presence.

It was suggested that when Miss Breton goes to Europe in April—her first trip, by the way—she will enjoy the experience of meeting another type of audience, for she will play in London, Berlin, Munich and Vienna.

"No, I've never been in Europe and you can't imagine how I am going to love it," she continued. "You see, I was going to study with Professor Auer when he came here, so I got what I wanted right here in this country."

"You've been entirely trained in America then?"

"Entirely, I began the study of the violin when I was five."

"My father was a violinist," she replied, "and my mother played the cello. So I was taken in hand by my father as soon as possible. He taught me until I was ten. I was always brought up with the idea that I was to play the violin. When I was eleven I studied for several years with Charles Letzler, in Louisville, and then one year with Mr. Kneisel. From then on I have studied with Professor Auer."

elling force of an elemental event." In bidding Roselle farewell, after her last appearance as Butterfly, the same paper wrote: "Roselle's Butterfly has many wonderful, touching and thrilling moments, both vocally and histrionically. Most gripping perhaps was the scene with the child. Vienna will not forget Roselle."

Madame Roselle is, of course, satisfied and pleased with her enormous, sensational success at Vienna which is the biggest, beyond doubt, attained here by a visiting operatic artist in many years. She is grateful to her Vienna public; grateful to Hugo Gruder Guntram, who "discovered" her as far as Vienna is concerned and who has showered her with numberless lucrative offers from German theaters. But she is even more grateful to America which has made her what she is, and to William Thorner, her excellent teacher to whom, in her own words, she owes everything she knows. "He is the greatest teacher in the world," Roselle says enthusiastically and emphatically.

GERMANY, FRANCE AND ENGLAND

Speaking of Gruder Guntram, her European representative, brings the conversation to Madame Roselle's future plans. Much as she has come to love Vienna (where she has been feted by public and press and lionized by high society), she must now think of leaving. Germany is calling her. March will see the American soprano on tour in Germany, with two guest appearances in the State Operas of Wiesbaden, Darmstadt and Stuttgart. Before that she will make several guest appearances at the Budapest Royal Opera, where the glowing reports of her Viennese triumphs have already created an atmosphere of feverish anticipation. In April, Madame



D'Ora photo, Vienna

ANNE ROSELLE

as Cio-Cio-San in Madame Butterfly.

Roselle will follow an invitation from the Grand Opéra at Paris for at least four guest engagements, and will possibly manage to sandwich in between a concert appearance with the Vienna Philharmonic Orchestra, to sing a number of classic Italian arias.

Much of Roselle's plans for the near future will depend upon whether or not present plans for an English guest season in May will materialize or not. Vienna is, of course, always glad to welcome this great artist back here. Many of the leading critics were clamoring to have her at the Staatsoper. Mme. Roselle is less keen about the idea than her Viennese critics, for with all her admiration for that great theater it is, after all, not the German career that she is covering but the international one. And her triumph at Vienna, which is still the European barometer for artistic merit, has opened the way for her. All Europe is open for Madame Anne Roselle, American soprano, from New York City, U. S. A.

R. P.

METROPOLITAN OPERA

SUNDAY NIGHT CONCERT, MARCH 7

The Ponselle sisters—Rosa and Carmela—were scheduled to sing together at the Sunday Night concert at the Metropolitan, but Rosa was ill and unable to sing the Barcarolle from Tales of Hoffman with her sister, so the ever dependable Frances Peralta stepped in and took her place. Miss Ponselle gave a fine rendition of the O Mio Fernando aria from La Favorita, proving that she was in unusually good

voice. Later she was heard in O Don Fatale from Don Carlos. She was splendidly received.

Miss Peralta's solo was the Suicidio from La Gioconda, in which she revealed admirably the fine quality of her voice and much dramatic fervor. Cecil Arden, making her first appearance of the season at the opera house, elected to sing Il est Doux, Il est Bon, from Herodiade. She created a good impression and came in for her share of the evening's applause. Charlotte Ryan sang an aria from Aida and Vittorio Fullin one from La Forza del Destino. Giuseppe Danise gave a creditable account of himself in his rendition of Eri tu, from Un Ballo in Maschera, and Queena Mario's lovely voice, in all its brilliancy and clarity, was heard in Voices of Spring, by Strauss. Orchestral numbers completed

an enjoyable program, under the direction of Giuseppe Bamboschek.

DER FREISCHÜTZ, MARCH 8

Der Freischütz had its second performance of the season on March 8, with George Meader as the hero, Maria Müller the heroine, and Michael Bohnnen the villain. Elizabeth Kandt was Aennchen. Others in the cast were Schützendorf, Schlegel, Agnini (the stage manager, who spoke the line of The Wild Huntsman), Rothier, Gabor, Louise Hunter, Charlotte Ryan and Nanette Guilford. Bodanzky conducted.

SIEGFRIED, MARCH 10 (MATINEE)

It was only the courage of the new German tenor, Lauritz Melchior, that made possible the performance of Siegfried in the Metropolitan special cycle on Wednesday afternoon, March 10. The new singer had been having trouble with his throat and the New York climate, and was still running a temperature on the Monday previous, but agreed to sing in order to make the performance possible. Naturally his voice was not at his brilliant best, but it was very acceptable nevertheless, and he was able to sing well enough to give one an idea of how good he must be when he is not handicapped. He looked the young Siegfried to the life, and acted him with buoyancy and spirit. Max Bloch was an indifferently good Mime, with both eyes focused on the conductor most of the afternoon. Friedrich Schorr was a magnificent Wotan. The scene between him and Mme. Schumann-Heink gave one a true idea of what the best Wagnerian traditions are. Gustav Schuetzendorf was a raspy Alberich, and Mme. Larsen-Todsen a rather conventional Bruennhilde, not always true to pitch. The burden of the afternoon really fell on the shoulders of Artur Bodanzky, conducting. Melchior's illness had made an orchestra rehearsal impossible, and it was only Mr. Bodanzky's unflagging energy that held things together. The quality of the Metropolitan orchestra is poorer this year than usual.

LA CENA DELLE BEFFE, MARCH 10

Giordano's opera, La Cena Delle Beffe, was repeated at the Metropolitan on Wednesday evening, March 10, with a new and altogether charming Ginevra-Frances Peralta. Mme. Peralta was in excellent form vocally and sang with tonal beauty and ample power throughout the performance. However, she looked lovely in her flowing white gown and flaxen wig, and acted with conviction. She was cordially received. Gigli was again cast as Giannetto and sang with a luscious tone and abandon that delighted the capacity audience. Lawrence Tibbett was the Neri, singing and acting extremely well, and making his role an outstanding feature of a well sung and well directed (by Serafin) performance. Didur as the doctor did clever work in a few seconds.

DIE MEISTERSINGER, MARCH 11

Die Meistersinger was the offering at the Metropolitan on March 11. Rudolf Laubenthal as Walther was the particular bright star on the occasion. This has always been one of Laubenthal's best roles, but on Thursday evening he was in exceptionally good voice; also he has conquered almost entirely that forcing of occasional high notes which sometimes marred earlier performances. Besides this he is, both in appearance and action, by far the best Walther the Metropolitan has seen in a long time. Friedrich Schorr replaced Mr. Whitehill, who is suffering from a cold, and sang Hans Sachs exquisitely. He is, however, a trifle bit too suave in his acting for the sturdy Nurnberger shoemaker. Florence Easton again gave her familiar, sympathetic presentation of Eva, and Marion Telva made an unusually attractive Magdalene. Gustav Schuetzendorf as Beckmesser also deserves mention, while George Meader continues to make David an unusually vivid figure. The rest of the cast is competent enough though Rothier as Pogner misses a great deal of what is in the role and Gabor regularly spoils the night watchman's scene by poor singing and worse acting. Bodanzky conducted with vigor and determination. On the whole, the Meistersinger, like Siegfried the day before, showed the lack of sufficient rehearsal.

AIDA, MARCH 12

Aida, which enjoys unusual popularity with opera goers, was presented before a record audience on March 12, with the following cast: Aida, Marie Mueller; Amnetis, Karin Branzell; Priestess, Laura Robertson; Radames, Giacomo Lauri-Volpi; Amonasro, Giuseppe Danise; Ramfis, José Mardones; The King, Louis D'Angelo, and Giordano Paltrinieri as a messenger. The opera was smoothly given and enthusiastically received. Special mention, however, must be made of the excellent work by Mme. Branzell and Danise. Both these artists were sincerely applauded. Lauri-Volpi's portrayal of Radames also was satisfying. One of the high lights in the presentation was the ballet as danced by Florence Rudolph and the corps de ballet. Tullio Serafin conducted sympathetically.

TOSCA, MARCH 13

Florence Easton, as Floria Tosca, again proved the outstanding star in the performance of Puccini's Tosca at the Metropolitan on Saturday night. Though she had the skilled assistance of the veteran Scotti as the Scarpia of the evening, all eyes were focused upon her whenever she was on the stage, for aside from her beautiful singing she held everyone spellbound with her magnetic acting. She made the title role as realistic as one could possibly wish, and her big aria in the second act was superb. Scotti's acting, too, was fine, and Lauri-Volpi, as Cavaradossi, likewise made the most of the part, his aria at the close arousing cries of "bravo" from the capacity audience. D'Angelo was the Angelotti, Bada the Spoleto, and others included Reschiglian, Picco, and Bonetti. Serafin conducted.

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FRANCES ALDA,

who, with the Metropolitan Quartet, gave the fifth concert of the Society of Arts at Hotel Alba, Palm Beach, on March 1. The soprano was heard in Spanish songs and a number by Mozart, with violin obligato played by Samuel Dushkin. The quartet gave the second act from *Martha* in costume and with stage setting. This feature of the program was well received, and Mme. Alda was given an ovation for her singing of *The Last Rose of Summer*. A buffet supper and reception was arranged for the artists following the concert. (Photo by Straus-Peyton.)



CONSTANCE WARDLE

appeared on February 17 with the Philadelphia Orpheus Club. The Public Ledger stated that "Miss Wardle has a beautiful voice of excellent range, which she uses with great skill, her control in pianissimo effects being especially fine both in the management of the voice itself and in the breathing." The Philadelphia Inquirer stated: "Constance Wardle, a soprano of good vocal equipment, and who made a pleasing impression here in opera, was soloist and afforded pleasing contrasts to the numbers given by the club." Miss Wardle has filled many dates this season.



ANCIENT CHEST OF VIOLS OWNED BY HART HOUSE QUARTET.

A chest of six viols, including a Gamba by Bergonzi, was recently presented to the Hart House String Quartet. The chest, a rare old piece dated 1673 and refitted to hold the instruments, was made many years ago by Hill and Sons. The original collection consisted of the chest of viols, a harpsichord, two virginals, and a lute, and was obtained by its last owner at a cost of £6,000 sterling. From him the chest of viols came into the hands of the Hart House musicians. This collection of viols, as far as can be ascertained, is the only complete collection of its kind on this continent. Each instrument is made by a well known Italian maker and is valued highly.



THE MARMEINS

are the three charming sisters—Miriam, Irene and Phyllis—shown here in a scene from one of their original drama dances, *The Seventh Queer*. On February 27 they were the soloists with the New York Symphony Orchestra at Carnegie Hall. They will dance again, in Brooklyn, on March 27, with the same orchestra. These young dancers have attracted a great deal of attention of late for the beauty and artistry of their programs, and many of their spring dates are with leading orchestral organizations. They have just signed up with the management of R. E. Johnston, New York City.



NANETTE GUILFORD,

another American singer who will attain stardom at the Metropolitan this season. On the evening of March 20 she will sing *Ginevra* in the Giordano-Sem Benelli opera, *La Cenna delle Boffe*. Miss Guilford already has sung a number of minor parts at the Metropolitan, and Gatti-Casazza now believes that she is well fitted for principal roles. (© Mishkin.)



TWO PRINCIPALS IN STRAVINSKY'S FAIRY OPERA, *LE ROSSIGNOL*. Adamo Didur as the Emperor of China (left), and James Wolfe as *The Bonzo*. The fantastic and gorgeous costumes are by Serge Soudeikine. (Photos © Mishkin.)

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Berlin

Lokal Anzeiger: Again the tremendous range of Jenny Sonnenberg's extraordinarily beautiful alto voice astounded us. (Dr. Paul Ertel)

Berliner Tageblatt: Her dark, soft mezzo is of exceptional beauty. All roads lie open to Miss Sonnenberg. (Dr. Leopold Schmidt)

B. Z. am Mittag: One of the chosen ones! A voice of precious metal, with sensual power and beauty. A stage personality with real ability to express herself. (Prof. Adolf Weissmann)

Morgenpost: Since Alice Bardi, whom we can never forget, I have not heard such a distractingly beautiful, powerful alto voice as that of Jenny Sonnenberg. It's as if a stream of pure gold were flowing down. (Rudolf Kastner)

Vienna

Wiener Mittags Zeitung: Jenny Sonnenberg is the long sought for alto of the concert hall.

London

The Daily Telegraph: In the singing of Miss Jenny Sonnenberg there is a persuasiveness that is a gift of the gods—a priceless possession. Not many newcomers to the London concert platform succeed in making good as speedily and unequivocally as did Miss Sonnenberg.

The Times: Miss Sonnenberg has a full mezzo-soprano of contralto quality and that one gift a singer most covets, a personality.

Daily Express: Her voice is remarkable for its purity, power, and range.

Westminster Gazette: Miss Sonnenberg is the possessor of a splendid contralto voice, she is certainly a vocalist beyond the common, since she not only has exceptional natural powers but also sings in thoroughly cultivated style. She pleased her hearers mightily and there was certainly no question of her success.

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RATA PRESENT GIVES INTERESTING IMPRESSIONS OF MUSICAL PUBLIC

Spring Tour Includes Engagements in South and Middle West

In interviewing Rata Pr sent, the pianist, one of the first impressions gained is that she combines intellectual versatility with rare musicianship. She has a keen mind, and, despite the fact that many hours a day are devoted to her chosen work, she is vitally interested in and shows remarkable knowledge of the sister arts and also subjects pertaining to worldly affairs.

Her French and Polish ancestry, her residence in France, Germany and other European countries, her skill in modern languages and her friendships, with varied and inspiring types of people, have served to intensify her naturally broad and sympathetic understanding.

PEOPLE NOT AUDIENCES DIFFER IN VARIOUS LOCALITIES

We enjoyed questioning her regarding various types of audiences. Miss Pr sent believes that they do not differ much in the various localities if an artist gives of his best. It is her opinion that they react spontaneously, but if one is not up to par they sense it and respond proportionately.

"But," she said, "I find the people of various localities differ outside concert halls when you know them personally. For example, in Canada I found them cordial but reserved (like their English cousins!) none the less friendly in their quiet, unobtrusive way. Although reserved, their interest is as deep and as enthusiastic as can be found anywhere.

"New England, similarly, is cordial but reserved. Their well known conservatism is apparent, but, withal, their enthusiasm is most beautifully expressed in many kindly ways."

"And how about the South?" we asked.

"In the South the well known Southern hospitality was evident at once. There were notes of 'welcome to our city,' flowers, invitations and infinite little courtesies (and big ones), yet a perfect consideration of the privacy required for one's work always existed. Of Memphis, for instance, I shall always think as one of the most loving spots on earth.

"The West, like other sections," Miss Pr sent declared, "seems to follow out its reputation of being breezy, energetic, whole-hearted and most progressive. They, too, with friendly optimism take one at face value and prove their interest in their own delightful way.

"In fact, the loving attitude of the host of wonderful friends I have made on my tours in eighteen States and Canada has stirred me deeply."

MANY SPRING ENGAGEMENTS

Speaking of tours, led the writer to question Miss Pr sent further on her activities. Her spring tour in March and April includes engagements in the South and Middle West, embracing appearances with orchestra (one with the Chicago Little Symphony), and recitals of various types including lecture and Duo Art engagements.

MASTER CLASSES SUCCESSFUL

Miss Pr sent also is having much success on tour with her series of master classes, in which she lectures and plays representative works that run the gamut of pianistic literature. She advocates not only mere digital skill and advanced musical knowledge, but also a firm foundation in the sister arts in order to derive the cultural value from art study.



RATA PR SENT.

From an announcement at hand the course which Miss Pr sent is giving looks most interesting, including as it does the study of compositions by French, Italian, English and German composers for harpsichord and clavichord; compositions of the classical Viennese period, of the romanticists and also works of the moderns and ultra-moderns.

Miss Pr sent is one of those who appreciate the fact that it is easy for young players to become discouraged by the increasing amount of time necessary to produce really artistic results.

"In my own case," said the pianist, "the daily practice at the instrument is six and often seven hours, besides several hours of other study; and sometimes one might question if others are perhaps more talented and therefore have to practise fewer hours. However, regardless of talent, I believe long hours of steady grind at the piano are necessary. For instance, genuine consolation was recently offered in a statement in the MUSICAL COURIER that Paderewski practised sixteen to eighteen hours a day. What a capacity!

"It takes considerable study of one's individual make-up to realize how to get the most out of one's self and to constantly increase one's efficiency," she continued. "Granting equal talent and intelligence to many players, naturally those who crowd the greatest amount of work in the smallest amount of time will produce the best results. It is all mathematical. The article about Paderewski also states that he denied himself all pleasures and recreations. That, too, is consoling, for I believe the higher we climb, the more we

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must do that, despite the adage about all work and no play. It surely takes enormous courage while spending much time in New York to deprive one's self of many of the choicest productions in concert and opera, besides visits to the galleries and art collections, and the treasured associations with one's interesting friends and acquaintances. There is no end to the 'no's' one must say to self and friends."

There was much more of genuine value discussed, for Miss Pr sent has many excellent ideas and talks about them in an interesting manner, but what has already been said is quite sufficient to stamp her as a pianist and musician of attainments.

CLEVELAND, OHIO

CLEVELAND, OHIO.—An artistic triumph was the Verdi Requiem, sung in the enchanting surroundings of the garden court at the Museum of Art by the choir of the First Baptist Church, February 17. The majestic music had an exceptionally fine presentation, and a large audience listened in rapt attention to the sombre beauty of the work. Soloists were Hazel Lawrence, soprano; Floyd Campbell, tenor; Marie Simmelink, contralto, and Plummer Giffin, bass—all of whom sang engagingly the music allotted to them. The organ accompaniment was admirably played by Roy J. Crocker.

Unfortunately one of the finest orchestral concerts of the season occurred during the week of the Chicago Opera Company's engagement here, which cut down the usual attendance greatly, but which made no perceptible difference in the enthusiasm of the faithful band that chose to hear Beryl Rubinstein and the Cleveland Orchestra at Masonic Hall, February 18 and 20. The d'Indy Symphony on a French Mountain Song, with Mr. Rubinstein at the piano, was the piece de resistance of the evening. Mr. Sokoloff conducted with a high degree of fervor, and the soloist displayed his usual suavity and brilliancy. It was debatable, however, whether the audience liked this better than the C sar Franck Quintet for Piano and Strings, which was exquisitely played. The Dukas L'Apprenti Sorcier closed this entertaining program.

Following on the heels of this came Albert Spalding at the pair of concerts, February 25 and 27, playing the Respighi Concerto Gregoriano for violin and orchestra. This work, altogether new to Cleveland, met with enthusiastic response, and Conductor Sokoloff and Mr. Spalding shared honors in a beautiful performance. The tried-and-true Beethoven fifth met with its usual acclaim, and Mr. Sokoloff made a nice contrast with Strauss' Till Eulenspiegel, played in entrancing style.

Coming as the first visiting orchestra since 1919, Leopold Stokowski and the Philadelphia Orchestra played to an audience of nearly 7,000 in the public auditorium, February 26, and provided one of the outstanding treats of the season. Mr. Stokowski brought with him Lester Donahue and the much-heralded John Hays Hammond, Jr., piano. The Rachmaninoff concerto in C minor was chosen to show off this improved instrument, and disclosed Mr. Donahue as a pianist of the finest equipment. The remainder of the program was made up of two short pieces, Fete Dieu, a Seville, by Albeniz and Debussy's Cathedrale Engloutie—both heard in the breathless hush which comes but rarely in this huge auditorium; Stravinsky's Fire Bird, which seemed the most popular selection of the list; and the conductor's own transcription of the Bach Passacaglia, a work of gigantic beauty, inspiringly played.

Haggerty-Snell Studio Musicale

Mme. Ida Haggerty-Snell gave a musicale at her studio, 1425 Broadway, on March 14, on which occasion she presented one of her artist-pupils, Reinhold Strokar, whose voice she restored. Mr. Strokar was heard in numbers by Handel, Beethoven, Brahms, Grieg, Strauss, Bizet, Massenet, Wagner, Gretchaninoff, Sachnowsky, Watts, Denza and Streletzki. He has a tenor voice of good quality, and his singing revealed thorough and careful training which reflected much credit upon Mme. Haggerty-Snell's teaching method.

The assisting artist was Nicholas Karambelas, a violinist of extraordinary merit, who played with much warmth and technical finish Handel's sonata in D major, as well as a group of Kreisler numbers, comprising Rondino, Spanish Serenade, and Liebesfreud. Loretto O'Connell accompanied the soloists sympathetically, and also contributed as piano solo Moszkowski's Caprice Espagnol.

Ward-Stephens Male Chorus Formed

Ward-Stephens gave an organ recital in Altoona, Pa., on March 16, also assisting a local singing society in the giving of Rossini's Stabat Mater the same evening.

The May Festival of Harrisburg, Pa., is progressing remarkably well under the direction of Ward-Stephens. There will be five performances on the evenings of May 12, 13 and 14, and the afternoons of May 13 and 14. Nevada Van der Veer will be one of the soloists.

About two months ago the men in the May Festival chorus of Harrisburg became so enthusiastic about the training being given by Ward-Stephens for the coming festival that they selected a committee to confer with him regarding the directing of a male chorus to be called The Ward-

Stephens Male Chorus of Pennsylvania. The organization now numbers fifty selected male voices and they will give their initial concert with a noted soloist in the near future.

Enrollment Rapid for Fontainebleau School

The sixth season of the Fontainebleau School of Music promises to be the most successful in the history of the school. The enrollment of students is progressing faster

than ever before and at the present time is about half as large again as it was a year ago. It is evident that American musicians are keenly appreciative of this unique opportunity to study French music and French methods of teaching under the best French teachers in ideal surroundings. Widor, Philipp, Decreus, Remy, Bloch, Boulanger, and Salignac will again be members of the distinguished faculty. The only important change will be Paul Bazelaire, cellist, who will replace Andre Hekking, recently deceased.

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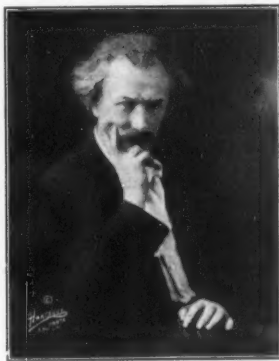
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The Ambassador, Atlantic City, included among its recent guests Mrs. Mischa Elman, bride of a few months of the well known violinist.

Else Harthan Arendt's recent dates included Warsaw, Ind., on February 26, and Madison, Wis., on March 10. April 7 the soprano will be soloist with the Swedish Choral Society in Elijah at Orchestra Hall, Chicago. Mme. Arendt's manager has just refused two appearances for her at the University of Kentucky May Festival, announced for May 4 and 5, because the dates conflict with her appearance in Milwaukee with the A Capella on May 4.

Ellen Ballon, pianist, was one of the participating artists at a social gathering and musicale given recently at the Park Avenue home of William Sullivan. Miss Ballon shared the program with Mary Lewis and Edward Johnson of the Metropolitan, and played the Rachmaninoff C sharp minor Prelude and a scherzo by Mendelssohn. Miss Ballon also appeared in the Atlantic City musicale series at the Chalfonte-Haddon Hall, sharing the program with Julia Clausen and Paul Althouse.

Alexander Bloch, assisted by Mrs. Bloch, gave a sonata recital at the Civic Club, New York, on March 7, playing sonatas by Brahms, Beethoven and Schubert. This artist couple also played at the last People's Symphony concert in Washington Irving High School. The harpsichord on which Mrs. Bloch played on this occasion was formerly owned by Busoni, and is now the property of the Chickering Company.

Lucy Bogue, of the Bogue-Laberge management, returned March 1 from Florida, where she had been the guest of Mr. and Mrs. Thomas A. Edison.

Gordon Campbell was the accompanist for Joseph Schwarz, opera baritone, at a recital given at the Denver, Colo., Auditorium on February 17. This was Mr. Campbell's second recent appearance with Schwarz, and many other eminent artists engage this expert accompanist time and again and thereby keep him very busy throughout every season.

Ralph Cox, American composer, had a program of fourteen of his songs broadcasted from station WGES, New York, on March 4, by Edith Romain, soprano, and Edward Borralle, tenor, with the composer at the piano. Brown Birdeen, another popular song from the pen of Mr. Cox, was broadcast recently by the Lullaby Lady from station WEAF.

Richard Crooks will open the Erie, Pa., concert Course next season, appearing in October. From other engagements of that month already announced for the tenor it would appear now that Mr. Crooks will have a solidly booked opening month of the next concert season.

Claire Dux begins a tour on March 22 in El Paso, appearing practically every other day until her last date in Portland, Ore., on April 29. Her accompanist is Victor Marmont, English pianist and coach. Mr. Marmont is the brother of Percy Marmont, of motion picture fame. Among the well known artists whom Mr. Marmont has accompanied are: Caruso, John McCormack and Dame Clara Butt.

Florence Easton, due to her unusual success as soloist with the Detroit Symphony Orchestra season before last, was wanted by the same organization this season, but it was impossible to fit in a date to conform with the Metropolitan soprano's itinerary, hence the re-engagement for the artist for the opening pair of concerts by the orchestra next season, on October 21 and 22.

Prof. A. A. Fioramonti, of Southwestern College School of Fine Arts, Winfield, Kans., presented a number of his pupils in recital at Richardson Hall on March 2. One of the pupils, Miss I. Fry, sang Hanley's new ballad, Just a Cottage Small. About eighteen pupils took part in this recital, many of them singing well known classical numbers, interspersed here and there with a few in a lighter vein. Particularly noticeable was the singing of the trio composed of Misses Marshall, Miller and Everly of the lovely English ballad by Brahe, I Passed By Your Window, and offered as a second number Gartlan's The Lilac Tree. MacDowell was represented on the program several times, also Manazucca, Leoni, Sumner Salter and Oly Speaks. Mr. Fioramonti is one of the distinguished voice teachers of the Southwest.

Carl Flesch sailed for Europe on March 6, after a busy winter as head of the violin department at the Curtis Institute of Music and filling a heavy concert schedule. He will appear throughout the spring in Germany, Hungary, Italy and Holland. In September he returns to this country to resume his teaching and concert activities.

Marcel Grandjany will complete his American tour towards the end of March and will then leave for France to take up his duties with the Fontainebleau School.

Mary Howe and Anne Hull recently have given recitals of two piano music for the Friday Morning Club, Washington, D. C.; Thursday Evening Club of New York at the residence of Henry du Pont, and Greenwich House School, New York, and have appeared with the National String Quartet in works for two piano and strings. They have been reengaged for the Stahl series in Washington on March 29. The pianists have won excellent press notices this season, the critics commenting, on their musicianship and on the well balanced and varied programs they present.

Mischa Levitzki, pianist, who has just returned from a concert tour, during which he covered over thirty thousand miles and played over sixty concerts, has many stories to tell of his experiences in the Orient. One of the most interesting of these was the coincidence of one of his concerts in Tokyo with the birth of a new princess to the Imperial family of Japan. The event caused great rejoicing throughout the Empire, and Mr. Levitzki, inspired by the general excitement, composed a lullaby in honor of the newly-born princess. The lullaby, which makes use of Japanese melodies and the anthem, was immediately published in Japan and will probably also see light in this country in the near future. It may grace the future programs of Mr. Levitzki, but his forthcoming New York recital in Carnegie Hall on March 30, will be devoted to only four composers, Mozart, Beethoven, Chopin and Dohnanyi.

Frances Bertha Krook, New Ulm, Minn., presented a pupil in recital recently at the New Ulm Armory. Master

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Richard Lindemann is a youngster with an exceptionally pretty voice. He featured Jessie Deppen's charming little number, "Oh Miss Hannah." Miss Krook contributed a group of songs and was encored. This program was offered by the 205th Infantry Band, with A. P. Boock as director. Miss Krook is well known as a teacher of voice.

The Lenox String Quartet has signed a contract to be under the management of Annie Friedberg.

Ralph Leopold, American pianist, scored a triumph at his recital in Municipal Hall, Springfield, N. J., on March 1 when he rendered a program containing Toccata and fugue in D minor, Bach-Tausig; three Chopin numbers; Sonata op. 53, Schytte; Clair de Lune, Debussy; Humoresque, Rachmaninoff; By the Sea, Arensky; Music Box, Sauer; and Waltz of the Flowers, Tchaikowsky-Grainger. March 4, Mr. Leopold appeared in Lima, Ohio, in recital, under the auspices of the Lima Music Teachers' Association. After the recital, Mr. Leopold conducted a master class which, like the concert, was a big success.

Rosina and Josef Lhevinne were so well received when they played in Havana two years ago that they returned there this season for additional concerts. They played under the auspices of the Pro Arte Musical Society, Mr. Lhevinne giving a solo program on February 25 and both artists giving a recital for two pianos on February 28. According to the Havana papers few artists who have given concerts in Havana have received such an ovation as was accorded these gifted musicians. It was a real triumph. At this joint recital it was necessary to give eleven encores before the audience was satisfied.

Guy Maier will appear at the spring festival in Greensboro, N. C., both as artist and as judge of the piano class of the North Carolina College for Women. Immediately after he will appear with Lee Pattison as soloists with the Philadelphia Philharmonic.

Alfred Mirovitch gave his series of three Tuesday evening recitals at Chickering Hall with marked success. On the evening of March 2 he played, with his accustomed excellent style, compositions of Schumann and Chopin.

Mischa Mischakoff, concert-master of the New York Symphony Orchestra, has had an unusually active season. On October 14 he played the Conus concerto at Utica, N. Y.; 20, in Indianapolis, Ind.; 24, Wilkes Barre, Pa.; November 15, soloist with the New York Symphony Orchestra at Mecca Auditorium; December 16, a recital at Hunter College; January 3, before the Educational Alliance; 21, at Plainfield, N. J.; 24 at Newark, N. J. On March 14 he appeared again as soloist of the New York Symphony at Mecca Auditorium, with Klemperer conducting. His New York recital will take place at Aeolian Hall, March 23.

Isabel Richardson Molter, dramatic soprano, is to sing the soprano role in Rossini's Stabat Mater at the Lawrence Conservatory of Music, Appleton, Wis., Easter night, April 4. Preceding the Stabat Mater she will sing I Know That My Redeemer Liveth, from The Messiah.

Marie Morrissey, contralto, is in New York for special recording work with the Brunswick Company. Previous to her arrival in the East, she gave in one week three very successful recitals in Bedford, Ind.; Fostoria, Ohio, and Pekin, Ill.

Mary Miller Mount furnished the piano accompaniments for Helen Ackroyd-Clare, contralto, and Effie Irene Hubbard, cellist, when they appeared before the Matinee Musical Club of Philadelphia on March 2. Mrs. Mount was heard over the radio on February 26.

Mieczyslaw Münz' great success as soloist with the New Symphony Orchestra of Toronto, Canada, on February 16, was followed by the local management of the organization sending Mr. Münz' managers, Haensel & Jones, the following telegraphic message of congratulation and appreciation: "Mr. Münz made a tremendous impression on a capacity audience of three thousand people at the New Symphony Orchestra concert today at Massey Hall, Toronto. The usually undemonstrative Toronto audience wildly applauded his magnificent performance of the Liszt A major concerto, accompanied by the orchestra. Toronto will always welcome him back."

N. Lindsay Norden presented a program of Hebrew Music at the special musical service at the Second Presbyterian Church, Philadelphia, on March 7. Mr. Norden is organist and choir master of this church.

Geoffrey O'Hara, composer-author-singer, was the guest of honor at the Woman Pays Club, March 9, at the club room in the Park Lane Hotel, a capacity audience being present. Mr. O'Hara gave a short synopsis of one of his newest lectures, entitled Music and Murder. He was most entertaining, and aside from the very serious facts which distinguished it, his well chosen words were interspersed with witty observations. After considerable insistence he sang one of his newest songs, Give a Man a Horse He Can Ride (dedicated to the Prince of Wales) and followed with Little Battiste. It was interesting to remember that Mr. O'Hara sang Little Battiste before the Woman Pays Club several years ago, when it was in manuscript form.

Rosing, great actor-singer, now actively engaged in training opera at the Eastman School of Music, Rochester, was greatly applauded during recent performances in Canada. The Daily Colonist says that Victoria never witnessed anything more powerful than Rosing's interpretation of Canio in Pagliacci, and records the fact that Rosing and his company were received with clamorous applause. Rosing is called "superb." The Winnipeg Tribune devotes an entire column to the performances and is lavish in its praise. The fact is stressed that singing and acting have been remarkably combined by Rosing and the forces he has trained. The interpretations are called "absolutely new." Those assisting Rosing are Ednah Richardson, Mary Silveira, Margaret

(Continued on page 42)

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Harold Bauer

BOSTON

RUSSIANS SCORE WITH CARMENCITA AT BOSTON OPERA HOUSE

BOSTON.—Carmencita and the Soldier, tragic drama, by Constantin Lipskerov, with music from Carmen, by Georges Bizet, was given at the Boston Opera House, March 8, by the musical studio of the Moscow Art Theater. Anyone counting Bizet's work of genius a favorite opera must have approached this Slavic version with some misgivings. Such trepidation soon disappeared, however, thanks to the skill with which an intensely gripping tragedy has been woven from the original story of Merimee, the drama enhanced and colored by the adaptation of Bizet's inspired music. The Russians' first thought has been for the drama, to which the music has been subordinated, resulting in a logical, artistically coordinated and altogether thrilling tragedy. The effective use of a chorus of women in the balcony to reflect by their facial expression and fans the progress of the play, the boldness of Mr. Rabinovitch's stage settings, the strikingly beautiful costumes reminiscent of Goya rather than of the conventional grand operatic production, and the light-

ing which continually transforms the same setting to suit the change of location—all contribute to the vividness of this extraordinary presentation.

As Carmencita, Olga Bakanova has created a part by which all other interpretations of the role will henceforth be measured. Her mastery of facial expression, ever reflecting the emotion or mood of the moment; her complete absorption in the part so as to create the perfect illusion of living rather than acting the sensual gypsy with her loves, and fears and hates; her altogether vivid portrayal will long be remembered. Equally effective in his own way was Ivan Velikanoff as the innocent Don José. His voice, incidentally, and skill as a singer as well as his histrionic ability, made a highly favorable impression. The carefree Lucas of Mr. Saratovsky, the smugglers and the gypsy women added to this marvelous ensemble of the producer, Mr. Dantchenko.

Bostonians have often been accused of taking their pleasures sadly, like their English forebears. Not so on this occasion, however, for there was cheering to supplement unusually vigorous hand-clapping, all of which brought forth speeches of appreciation from Mr. Dantchenko and Morris Gest.

JEAN BEDETTI GIVES PLEASURE IN RECITAL

Jean Bedetti, first cellist of the Boston Symphony Orchestra, gave a recital March 3, at Jordan Hall. His

program proved a welcome departure from routine in concerts of this nature. Together with the musicianly and altogether admirable Felix Fox, pianist, they played the sonata in D minor of Debussy and Hure's sonata in F sharp minor. These excellent musicians are to be thanked for bringing these interesting works to performance, for they are rarely heard. The music was played with that scrupulous regard for form, phrasing and musical values generally that has ever characterized the interpretations of these artists. They were recalled several times by a large audience that included a goodly portion of Boston's musical colony.

Mr. Bedetti then passed to lighter pieces by Breval, Couperin, Senallie, Heilman Faure, Sgambati, Davidoff and Tchaikowsky, in which he had the sympathetic and skilful assistance of Arthur Fiedler as accompanist. Needless to add, the cellist played throughout the evening with a mastery of his instrument quite unsurpassed in our time.

ANDREW HAIGH DELIGHTS

Andrew Haigh, pianist, of the University of Michigan, gave a recital March 4, at Jordan Hall. He disclosed a fluent technic, good tone and musicianship of a high order in a well-varied program comprising the prelude and fugue in C sharp major of Bach, Beethoven's sonata of Farewell, absence and return, a group of pieces from Chopin and numbers by Medtner, Haigh, Scriabin, Moszkowski and Dohnanyi. An audience of good size enjoyed the pianist and called for extra pieces.

DAI BUELL PLAYS COMLEY PLAZA

Dai Buell, pianist, brought her interesting series of recitals with interpretative remarks to a close, February 2, at the Copley Plaza Hotel. Miss Buell called her program Nature Inspirations, playing compositions by LeFlem, Vuillemin, Ireland, Lie, Liszt, MacDowell and Grieg. One group called The Seasons, included impressions of spring from various countries as portrayed musically by the composers on her list. The program gave Miss Buell abundant opportunity to demonstrate once more her steady progress as an artist. Technically, musically, and as an interpreter of rare sympathy she gives great pleasure in the concert hall. Certainly the numbers and enthusiasm of her three audiences this season have testified to the high regard in which she is held in this city.

FLONZALEYS, IN LAST CONCERT

The Flonzaley Quartet gave its third and last concert of the season on March 5, at Jordan Hall. A very large audience heard them play quartets of Mozart, Ravel and Beethoven with that precision, euphony and communicative ardor that have placed them at the top in the world of chamber music. It was indeed gratifying to find such a large audience on hand to greet this extraordinary ensemble.

HAROLD SAMUEL PLAYS BACH

Harold Samuel, English pianist, gave the second of a series of three recitals March 6, at Jordan Hall. Mr. Samuel brought his highly serviceable technic, extremely fine sense of rhythm, rare musical intelligence and contagious enthusiasm for Bach to the performance of a well diversified list of pieces including the Toccata in G minor, the Partita in G minor, the French Suite in G major, and five preludes and fugues from the forty eight. The audience made up in enthusiasm what it lacked in numbers. It was a recital to be remembered.

NEVADA VAN DER VEER PLEASES

Nevada Van der Veer, contralto, gave a recital March 2, Jordan Hall. The singer gave a highly enjoyable exhibition of her gifts as vocalist and interpreter in a program that was commendably unhackneyed and of uncommon interest throughout. Opening with German leader of Schubert, Brahms and Erich Wolff, which she sang with beauty of tone, musicianly phrasing and sympathetic insight, Mme. Van der Veer continued to a group of four songs of the Hebrides, skilfully arranged by Marjory Kennedy-Fraser, which proved a notable feature of the recital. There followed a French group by Lenormand, Hahn, Panizza and Grovlez, and, for an effective concluding group, two numbers from Hubert Pataky's Chinese songs and Russian pieces by Vassilenko, Rachmaninoff, and Rimsky-Korsakoff. Mme. Van der Veer deepened the favorable impression that she had previously made here as soloist with local choral societies. This recital gave her excellent opportunity to prove anew her gifts as a singer and her versatility as an interpreter. An audience of good size welcomed her very cordially. J. C.

Mary Lewis to Sing in Home State

Mary Lewis, new star of the Metropolitan Opera, will make her first tour of her native state since gaining international prominence in the concert and operatic world, this date occurring at the end of March. On March 22 she will appear for her first song recital at Memphis, Tenn., on March 24 she sings at Hot Springs, Arkansas, and on March 26 in her native city of Little Rock, Arkansas, where she began her musical career singing in the choir of the Methodist Church. The whole state is turning out to give her a big ovation and welcome home. She has also been chosen as one of the important attractions of the Metropolitan Opera Company's spring tour. She will sing leading roles in operas in Atlanta and Cleveland, showing these cities the quality and charm of one of the latest American soprano additions to the great opera company.

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—Herman Devries in Eve. American.

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—Star.

OTTAWA

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—Journal (Dr. Herbert Sanders, F. R. C. O.)

MONTREAL

He not only sang his songs—he lived them.

—Gazette.

TORONTO

John Coates as a singer is almost indescribable. You might as easily try to describe Shakespeare as a poet, dramatist, philosopher, or what you will.

—Evening Telegram.

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Proved himself one of the greatest artists living. The audience was swept right off its feet.

—Tribune.

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—Sun (J. Cheltenham).

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NORTH CAROLINA UNIVERSITY GLEE CLUB ON NORTHERN TOUR



The Glee Club photographed in Washington, D. C. Paul John Weaver, director, is on the extreme right.

Here are pictured the thirty students from the University of North Carolina, chosen to make the recent visit to New York City, to take part in the Intercollegiate Glee Club Contest, which was held at Carnegie Hall, March 6. This was the first glee club from the South to compete in the Intercollegiate Contest, and also the first Southern college to send its glee club to New York City to give its own concert. The latter event was held on Sunday evening, March 7, at the Little Theater. This showed splendid thought and marvelous achievement, bringing together one of the most notable of the Southern universities with the great universities of the Northeast. It also indicates the rapid progress being made along these lines, and the fine spirit which was back of the visit.

Great credit is due to the director, Paul John Weaver, who has been in charge since 1919, and also the university officials, as well as the hearty cooperation of the New

York City alumni of the University of North Carolina. These big spirited admirers made all this possible, and a new chapter in musical history has been written. The Glee Club is composed of about eighty undergraduate students of the university, and of this number thirty were chosen to go on tour. Mr. Weaver has developed programs of great variety of material, ranging from the early sixteenth century classics of the polyphonic type, down to modern American and foreign music, and the negro spirituals have been developed to the highest artistic standards. Mr. Weaver himself has arranged many of them in a most interesting and characteristic manner. This club specializes in the rendition of spirituals, and sings them with a sympathy and earnestness that win the admiration of all. In 1925 the club gave a program at the Hampton Institute in Virginia, one of the famous institutions for negroes, and the tremendous enthusiasm which they aroused was a splen-

did and well-deserved tribute. So overwhelming was its success in New York that a spring recital at Town Hall is announced. The club makes records for the Brunswick.

Mr. Weaver with his untiring efforts has created an organization that is being recognized all over the country. For five years he was the assistant supervisor of music in the public schools of St. Louis, and in 1919 he became director of music at the University of North Carolina. He has been president of the Southern Conference for Musical Education, vice president of the National Music Supervisors, dean of the North Carolina Chapter American Guild of Organists, and member of the National Research Council of Musical Education; he was also recently elected president of the Southern Intercollegiate Glee Club Association. He has given many organ recitals throughout North Carolina, and the Middle West. For the past ten years he has specialized almost entirely in choral conducting, and the artistic work of the North Carolina University Glee Club attests to his great achievement.

A Birthday Concert

The St. Cecilia Club, of which Victor Harris has been the conductor since its foundation twenty years ago, is to celebrate its twentieth birthday on the night of its final concert for this season, March 23, in the ballroom of the Waldorf-Astoria. As it existed four years before the date of its first meeting on April 6, 1906, under the name of the Tuesday Morning Singing Club, it is now some twenty-four years since the club has been singing under its one conductor. The program for this concert has a number of first performances and includes a group composed for it by its conductor in 1906-16, and the last in 1926. George Barrere and his Little Symphony Orchestra will assist the club.

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WHERE THEY ARE TO BE

As Announced

AUSTRIAL, FLORENCE—April 25, Indianapolis, Ind.
ALLEN, ELSA—May 5, Danbury, Conn.
ALHOUSE, PAUL—April 5, Rome, N. Y.; 8-9, Minneapolis, Minn.; 18, Paterson, N. J.
BANNERMAN, JOYCE—April 25, Cleveland, Ohio.
BARROW, MAY—April 30, Freehold, N. J.
BELOUSOFF, EVSEI—March 24, Buffalo, N. Y.
CHAMBER MUSIC SOCIETY OF SAN FRANCISCO—March 19, Seattle; 23, Vancouver; 24, Bellingham; 25, Victoria; 26, Tacoma, Wash.; 30, San Francisco, Cal.; 16-18, Ojai Valley Festival.
CHERKASKY, SHURA—March 19, Mt. Vernon, N. Y.
DAVIS, ERNEST—March 24, Buffalo, N. Y.
DUK, CLAIRE—March 22, El Paso, Texas; 29, Portland, Ore.
FLONZALEY QUARTET—March 18, Washington, D. C.; 23, Columbus, Ohio; 26, Houston, Texas; 28, Lindsborg, Kan.; April 6, Bridgeport, Conn.
HUGHES, EDWIN—March 22, Marion, Ala.; 25-26, Lubbock, Texas.
HUTCHESON, ERNEST—April 10, New Orleans, La.; 13, Houston, Texas.
JACOBSON, SASCHA—March 27, Atlantic City, N. J.; 30, Washington, D. C.; 31, Baltimore, Md.
LANGSTON, MARIE STONE—April 25, Cleveland, Ohio.
MACMILLAN, FRANCIS—April 5-9, Amarillo, Texas.
MIDDLETON, ARTHUR—April 5, Rome, N. Y.; 14, Chicago, Ill.
MORRISSEY, MARIE—April 29, Cincinnati, Ohio.
MURPHY, LAMBERT—April 23, Hackettstown, N. J.
NAEGELE, CHARLES—March 25, Cambridge, Mass.; 26, Boston, Mass.
PATTERSON, IDELLE—March 24, Buffalo, N. Y.
RAYMOND, GEORGE PERKINS—April 25, Cleveland, Ohio.
SIMMONS, BRUCE—April 28, Bridgeport, Conn.
SUNDELIN, MARIE—May 20, Ann Arbor, Mich.; 24, Evanston, Ill.
SWAIN, EDWIN—May 5, Danbury, Conn.
VALDANE, ARVIDA—April 25, Montclair, N. J.
WELLS, PHRADIE—April 22, Atlanta, Ga.; 25, Nashville, Tenn.; 27, Des Moines, Ia.; 30, Cleveland, Ohio.
WERRENATH, REINALD—May 3, Gary, Ind.
WILLIAMS, VERNON—May 24, Chicago, Ill.
WOLFE, JAMES—May 22, Ann Arbor, Mich.

**Dr. William C. Carl Arranges Lectures
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William C. Carl has arranged for a series of two lectures on the orchestra to be given by Chalmers Clifton, director of the American Orchestral Society, before the students of the Guilman Organ School, March 23 and April 13. The illustrations will be given by members of the American Orchestral Society.

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ARTISTS EVERYWHERE

(Continued from page 39)

Williamson, Brownie Peebles, Charles Hedley, Allan Burt
and Donald McGill.

The Rubinstein Club, Mrs. William Rogers Chapman,
president, will give a card party at the Waldorf-Astoria on
March 23 to raise funds to further the education of two
protégées of the club, Dora Kautin, of the Brooklyn Music
School settlement, and Ruth Johnson, the little blind girl
of the Brooklyn Sunshine Home for the Blind studying at
the Munson Conservatory. On March 5, members of the
choral of the Rubinstein Club gave an entertainment for the
wounded soldiers confined in the Bronx hospital. The pro-
gram was made up of solos and part songs. On March 13
an afternoon musicale was given in the Astor Gallery of the
Waldorf-Astoria.

Irene Scharrer, English pianist, whose first New York
recital took place at Aeolian Hall on March 4, will give a
second concert on the afternoon of March 26. This recital
will also take place at Aeolian Hall, and the program will
consist entirely of compositions by Chopin.

Ethelynde Smith gave a song recital at the Walker
Theater in Arco, Idaho, before a large and enthusiastic
audience. This was the first time the soprano had sung in
eastern Idaho, but it was her fourth recital in the State.
This was said to be the first entire song recital given in
Arco, but that the audience was appreciative is evident from
the fact that four encores were requested at the end of a
program of seventeen numbers. While in Berkeley, Cal.,
on February 10, Miss Smith sang at the wedding of Helen
Schiek, of Berkeley, and John J. Hallenbeck, of New York.

Albert Spalding was so enthusiastically received when
he played in Kansas City recently at the Shubert Theater that
even the lowering of the asbestos curtain was not sufficient
to disperse the audience. His listeners continued to applaud
until the curtain was raised and the violinist had come out
for additional bows. The Kansas City Times paid tribute
to the artist by concluding its review of the recital with the
statement that "Few recitals have left so unanimous a verdict
in the minds of the audience as did Spalding's yesterday."

Harry Colin Thorpe's pupil, William J. Robb, Jr., was
one of the outstanding artists in the production sponsored by
the American Legion in Bronxville recently. On February 23,
Mr. Robb appeared on a program presented by the Women's
Club of Bronxville in the newly opened school auditorium.
The local press comment on both occasions was very favor-
able. He also appeared before the St. Andrew's Society,
New York, on February 25. This young artist, whose work
is arousing much enthusiasm, has received his entire train-
ing in the studio of Harry Colin Thorpe.

**Annie Louise David Re-engaged for Master
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Annie Louise David has been re-engaged to take charge
of the harp department of the Master School of Musical



ANNIE LOUISE DAVID.

Art of San Francisco (Lazar S. Samoiloff, director, and
Alice Seckels, manager). Miss David will leave for the
coast to resume her teaching and concert work there some
time in May.

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Hans Merx, baritone, announces three evenings of Schu-
bert's greatest songs, at Chickering Hall, on Tuesdays,
March 23, and April 13 and April 27, when he will sing Die
Schöne Müllerin, Winterreise, and leading songs, respec-
tively. No other concert artist is featuring these songs so
completely, and they undoubtedly will be of real interest to
lovers and students of these master-songs. They should
enable the advanced students to choose their Schubert reper-
tory, for Mr. Merx, an authoritative Lieder singer, will
suggest many new ideas in his interpretations, sung in the
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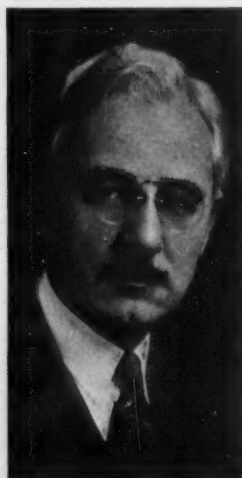
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DENVER, COLO.

DENVER, COL.—The University Club was thrown open in February for the forty-seventh Chamber Music Party of the Denver String Quartet, whose excellent achievements have been mentioned before in these columns. The offerings on this occasion were the Haydn quartet in E flat, op. 9, No. 2, and the Beethoven quartet in F minor, op. 95, and were warmly applauded by a large audience.

Dusolina Giannini and Mischa Levitzki gave a joint recital in the huge Auditorium, February 8, under the Oberfelder management, and had a rousing success. It was the singer's introduction to a Denver audience and the cordial reception accorded her art left nothing to be desired. Many encores were asked and graciously granted. A notable feature of her performance was the accompanying of Molly Bernstein, whose musical support was full of color, style and sympathetic co-operation. Mr. Levitzki's portion of the program was received with enthusiasm, and amounted almost to a Chopin recital as the numerous encores demanded were nearly all Chopin favorites.

On February 11 Robert Slack introduced an organization hitherto unknown to Denver in the Chamber Music Society of San Francisco. Seldom has Denver heard so perfect a concert. It was a revelation in quartet playing, as such warmth of tone, grace of rhythm, delicacy of nuance and perfection in tonal balance are rare indeed. Opening with a Mozart Quartet, which was rendered with amazing charm and freshness, they next played a Nocturne and Scherzo for flute and strings by Arthur Foote. This music was especially written for the Chamber Music Society and showed Foote in one of his best moods, the Scherzo particularly being a delightful bit of writing. Louis Persinger, in the Bach Chaconne which followed, proclaimed himself at once the artist—indeed one whose musical gifts, as well as virtuosity, enabled him to make a beautiful song of the old master work and not a mere technical display. The program closed with the Ravel quartet in F major, a fascinating work which was given a masterly performance.

The February pair of concerts by the Civic Symphony Orchestra Horace Tureman, conductor, occurred on the 12th and 14th and presented Liff Garrison as soloist, in the little played Concerto, C minor, No. 4, by Saint-Saëns, which served to display Mr. Garrison's sterling musicianship. The orchestra played the Rosamunde overture, Schubert; and The Swan, Saint-Saëns (one of the Music Memory contest numbers in the public schools) preceding the concerto, and later gave Henri Rabaud's Nocturnal Procession with fine feeling for its varying moods. Rimsky-Korsakoff's Russian Easter followed and the half-barbaric and yet convincing music was played with a verve and colorful splendor quite bewitching. The program closed with a Strauss Waltz—Tales from the Vienna Woods—with incidental zither soli by Veronica and Anna Gebhard, and was a captivating piece of work, carrying the true Viennese swing.

Josef Schwarz made his first Denver appearance as a recitalist on February 17, though he had previously been heard here in opera. A true exponent of the German style of singing, he proved himself a splendid artist, displaying a broad conception of his songs and a telling delivery. His interpretation of the German Lieder was subtle and imbued with sincere meaning, but perhaps the most liked part of his well-arranged program was the group of Russian songs by Gretchaninoff, which were received with enthusiasm. It was a Slack concert.

Paul Kochanski, violinist of extraordinary gift, gave a recital in the Oberfelder Series on February 18, and made a profound impression. A tone of beautiful quality, a comprehensive technique and a musical and refined style combined to hold the large audience rapt from the first note to the last. Several interesting novelties, as Ravel's Tzigane and Kopak by Moussorgsky-Rachmaninoff were especially liked.

Liff Garrison, American pianist, followed his appearances as soloist with the Civic Orchestra by a piano recital on February 25, in the Capitol Life Auditorium. The first half of his interesting program was made up of standard concert numbers while the second half consisted entirely of novelties, each one of great charm. Sails, The Interrupted Serenade and Girl With Flaxen Hair by Debussy, Cortege of Balkis, Ibert; Ballet of the Chickens in Their Shells, and Samuel Goldenburg and Schmuyle by Moussorgsky; valse from the ballet, A Night in Egypt, Arensky-Siloti; Bourree for the Left Hand Alone, and Toccatina, Saint-Saëns—all played with much imagination and a nice feeling for the moods depicted—enhanced still farther Mr. Garrison's prestige in Denver.

John C. Wilcox presented his student, Forrest Fishel, in a song recital on February 26, previous to the young man's departure for Europe to continue his musical studies. Assisting were two studio choirs, women's voices, and men's, the Denver Concert Quartet and Margaret Day-Grubb, pianist. Mr. Fishel possesses a tenor voice of beautiful quality, well schooled and of great promise, and a modest and attractive personality which will prove advantageous in his ultimate success.

Edith Louise Jones announced a series of piano recitals to be given by her artist pupils, beginning in February. The first program was given by Gladys Henshall, Louise Metz and Bella Marmor who played a difficult program with excellent style and finish.

Another instructor, Ada Bloedorn, presented her advanced students in an unbackneyed program on February 20, several of the young musicians showing individual gifts which will eventually produce excellent artists. J. T.

Bachhaus Resumes Teaching

Following his New York recital on February 21, Wilhelm Bachhaus returned to Philadelphia where he continues his work at the Curtis Institute of Music until the middle of May. His pedagogical activities are varied during the month of March by concert appearances with the Cincinnati and Detroit symphony orchestras and recitals in Philadelphia, Chicago, etc. At the end of May Mr. Bachhaus sails for Australia and New Zealand, where he opens a tour lasting from July to October, with ten recitals in Sydney. Returning to Europe in the late autumn he will tour the principal cities of the Continent, from Madrid to Moscow, during 1927. Mr. Bachhaus will not be heard in this country again until 1928.



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INFORMATION AND BOOKLET UPON REQUEST

CHICAGO

THE MARRIAGE OF FIGARO

CHICAGO.—The Studebaker Theater harbored, on March 7, a very large audience which had assembled to witness a performance of Mozart's *The Marriage of Figaro*. The Mozart opera, given in the English version by Harry O. Osgood, associate editor of the *MUSICAL COURIER*, was received with marked approval by the hearers who were most generous in their approval. Reviewing the performance of the singers in the order in which they were billed on the program: Alfredo Valentini was satisfactory as Count Almaviva; Clytie Hine looked beautiful in the dress of the Countess; Pavel Ludikar was a frisky Figaro; Editha Fleischer superb as Susanna; Kathleen Hart Bibb, a well voiced Cherubino; Ralph Brainard made up a Basilio a la Chaliapin; Ernest Otto was a satisfactory Bartolo and a very funny Antonio, and Mrs. Bibb showed versatility by taking the part of Marcellina also and Brainard that of Don Curzio. The performance, under the direction of Hans Morgenstern, well remembered from his days at the Metropolitan, and the stage management of Pavel Ludikar, had little either to recommend or to blame it, as there was no scenery whatsoever, only draperies that helped in making the plot even more ludicrous than ever, as one had to call on his imagination whenever doors were supposed to be locked. Each and every participant deserve words of praise for the manner in which he or she enunciated the English text. The *Marriage of Figaro*, as presented by William Wade Hinshaw, is another step in the right direction, and the company should entertain audiences in communities desirous of hearing grand opera in English.

MARION ALICE McAFEE IN RECITAL

Since her most successful recital debut last season, Marion Alice McAfee, soprano, has been continually heaping success upon success and she has been much in demand as recitalist. On March 7, this gifted young artist gave her second Chicago recital at the Princess Theater, receiving the most encouraging and enthusiastic approval of her listeners. Judging by the great progress she has made since last season, Miss McAfee is a sincere, intelligent artist not yet content with her art. She should go very far up the ladder of success, for not only has this serious singer admirable qualifications, but she has also perseverance and heeds uplifting

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criticism. That portion of her program which it was the pleasure of this writer to hear was beautifully rendered and revealed the fine artist that Miss McAfee is. In the aria de Poppea, Bel Piacere, from Handel's *Agrippina*, with which the program opened, the purity, evenness and wide range of her voice shone to particular advantage. Rosa's Star Vicino showed another angle of her many-sided art; the Danza, Danza, fanciulla gentile of Durante, still another and Handel's *Care Selve* revealed fine musicianship, intelligence and style. Her lovely soprano rang clear and true in Campra's *Charmant papillon*, Hahn's *La Paix*, the Jacques Dalcroze *L'Oiseau bleu* and Sinding's *Hantise d'amour*. Clear enunciation and diction are among the salient characteristics of her art and for these alone she deserves high commendation. Her last two groups could not be heard. Altogether a highly enjoyable recital by a fine artist deserving the greatest success!

WALTER CHAPMAN AT THE PLAYHOUSE

Some exceptionally fine piano playing by a pianist of more than ordinary qualifications was set forth at the Playhouse by a newcomer in our midst, Walter Chapman, also on Sunday afternoon, March 7. Not only is Mr. Chapman's pianistic equipment of high order, but his playing is marked with imagination, individuality and keen understanding. His rendition of the Beethoven C major sonata and a group by Debussy, Copland, Grisele and Bloch deserves only highest praise and received the hearty applause of a delighted audience. It would be interesting to hear such a fine pianist again.

CZERWONKY CONDUCTS AND PLAYS

Martin Frank, well known in musical circles, wrote the following review of the North Side Turner Hall Concert for the *MUSICAL COURIER*:

The last concert of the season of the Chicago Philharmonic Orchestra was given March 7. It was made a gala occasion—the program was an excellent one, and its talented conductor, Richard Czerwonky, appeared in a double capacity by playing the Mendelssohn E minor violin concerto. It was a superb performance, and he certainly ranks as a virtuoso amongst the best in this country. As encores are not taboo at these concerts he graciously added two numbers to his performance, and paid tribute to the composer who was playing at Orchestra Hall the same day—Kreiser's Chanson and Pavane, both exquisitely played. All were enthusiastically received by an audience which filled every seat in the hall.

It is to be hoped that these excellent Sunday afternoon concerts will be continued next season and many more under Mr. Czerwonky's capable and artistic direction. The music-loving public, especially the German element, always looks forward to them with great expectancy and pleasure.

HANS HESS AND HELEN FREUND JOINTLY

A joint recital at the Elm Place Auditorium at Highland Park (Ill.), given by the arts committee of the Woman's Civic Club of Ravinia, March 7, presented Hans Hess, cellist, assisted by Helen Freund, soprano of the Chicago Civic Opera Company. Mr. Hess, one of the finest cellists on the concert platform today, gave lavishly of his admirable art and gained the enthusiastic approval of the large audience on hand. The Sammartini sonata in G major received most artistic interpretation at the hands of this artist, who was ably seconded at the piano by Juul Rosine. A group by Chopin, Jeral, LaGourgue and Popper disclosed other phases of Mr. Hess' fine art and was exquisite as to detail. The Boellmann Variations Symphoniques showed Mr. Hess' excellent qualities to particular advantage.

Through the sheer beauty of her voice and art Miss Freund won her listeners completely and scored heavily. Her beautiful renditions of Loewe's Canzonetta, Delibes' Les Filles de Cadix, Liszt Comment disaient t'ils, the Una voce poca fa aria from The Barber of Seville and a group by Buzzi-Peccia, Mary Helen Brown and Strauss were much enhanced by the most artistic accompaniments of her teacher, Mrs. Herman Devries.

WANDA LANDOWSKA IN RECITAL

A recital somewhat out of the ordinary was that given by Wanda Landowska, at the Studebaker Theater, March 8, under the auspices of the Musicians' Club of Women. Miss

Landowska proved as efficient a pianist as a harpsichordist and scored heavily at the hands of the musical audience.

MARIO CARBONI IN RECITAL

Mario Carboni, formerly with leading European opera companies, gave a song recital at Orchestra Hall on March 8, for the benefit of the Chicago Civic Hero Fund. In the Prologue of *Pagliacci*, the Largo al factotum from the Barber, and the Eri Tu from the Masked Ball, Mr. Carboni was at his very best and in his own element, even though he sang with telling effect songs by Mascheroni, Denza, Tosti, Graffeo, Nutile, Curtis and Toselli. Endowed with a baritone voice of large volume and wide compass, he also knows how to win favor in lovely pianissimo passages. Carboni had not been heard publicly before under such good auspices, but judging from the reaction of the public, he will often be heard here in the future. The singer was superbly seconded at the piano by our own Isaac Van Grove.

Mrs. Morris Rosenwald, a society woman who sings as well as many of our foremost singers, made a deep impression in her various groups, which she gave with beauty of tone, fine phrasing and such good enunciation as to give added pleasure to her listeners. Her success was not that of an amateur, but that of a full-fledged professional.

CAROLYN LEFEVRE IN RECITAL

Carolyn LeFevre, violinist, gave a recital at Kimball Hall, March 9. Remember the name, as it will be seen often in concert halls throughout the land! On the same program also appeared Rosalind Kapland, pianist.

ABERNETHY-ALEXANDER

Emerson Abernethy, baritone, and Elsie Alexander, pianist, gave a program for the Nineteenth Century Woman's Club of Oak Park (Ill.), on March 8.

FLORENCE GENEVIEVE WEIL HEARD

A young Chicago singer, Florence Genevieve Weil, who made her debut a few seasons ago at Orchestra Hall, was heard again in the same edifice on March 10. Miss Weil, who classifies as a coloratura soprano, has made big strides in her art and she completely won her public as well as the press, which was unanimously eulogious in her behalf. Her coloraturas are clean-cut; she vocalizes with the ease of a nightingale and her runs were matched with those of Alfred Quensel, flutist of the Chicago Symphony Orchestra, who, besides Edgar Nelson, the gifted accompanist, lent her support in the Shadow Song from Meyerbeer's *Dinorah*. After her first group she had to add encores and was presented with many floral tributes over the footlights.

Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, appeared on the same program, demonstrating anew his virtuosity with the bow and starring also as a composer, his Serenade Burlesque making one of the hits of the evening. Very cleverly also he had transcribed the Brahms Waltz, Shikret's Scotch Episode, Rimsky-

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Korsakoff's Oriental Romance and Caprice Variant by Glazounow. He also played Samuel Gardner's Jazzetto and the Mozart-Kreisler Rondo.

CECILE DE HORVATH IN RECITAL

One of the most interesting piano recitals given here this season was the one of Cecile de Horyath, who was heard by a large audience at Kimball Hall on March 11. Mme. de Horvath does not play in Chicago often enough, for while she has appeared in many cities throughout the country on many occasions, her appearances in this city have been too far apart to satisfy her admirers. Recently the MUSICAL COURIER published an interview in which it was stated that Cecile de Horvath's strength was due to exercising the muscles by playing tennis, swimming and rowing, and if all those exercises can develop strength as in this tiny virtuosa of the piano, then her sisters of the keyboard should take a course in physical culture. Her program was opened with the Liszt Ballade in B minor. In this selection she displayed the full gamut of her art, her poetic insight as well as her remarkable virility. Her next number, the Bach-Saint-Saens Bourree in B minor, was brilliantly rendered and made a distinct hit with the public. The Debussy Ballade was charmingly played, with fine imagination. The first group ended with the seldom heard Paderewski variations and fugue in A minor, in which the pianist demonstrated anew her impeccable technical equipment and under her fleet and steel fingers the many runs encountered in the number were beautifully executed and at its conclusion she was recalled many times to the stage to acknowledge the vociferous plaudits of a well delighted audience. Throughout her well-built program, Mme. de Horvath brought out many compositions seldom heard in the recital hall and played each so well as to make her recital doubly interesting.

RAAB PUPIL SCORES AS ORCHESTRA SOLOIST

Jane Anderson, who won this season's piano contest, conducted by the Society of American Musicians, the reward for which was a solo appearance with the Chicago Symphony Orchestra, appeared in that capacity at the popular concert of March 11. Playing the Paderewski Polish Fantasy brilliantly, her admirable technic, imagination and keen musicianship served her well in this rather ungrateful number. The young artist scored heavily with her listeners, who applauded her so vociferously that Miss Anderson added as encore MacDowell's Concert Etude. Miss Anderson has had the advantage of the efficient training of Alexander Raab, whose pupil she has been for the past eight years.

A SUCCESSFUL SAMETINI PUPIL

Catherine Wade Smith, artist-pupil of Leon Sametini, prominent violin instructor at the Chicago Musical College, makes her New York debut in recital at Aeolian Hall, March 17. Miss Smith, who won last year's competition of the National Federation of Woman's Clubs, left for New York last week and will not return until the beginning of May, as she has many engagements to fill in the East. These include an orchestral appearance in New York, on April 1, and many recital appearances, in Providence (R. I.), Pittsburgh (Pa.), Akron and Cleveland (Ohio), and many other cities.

BARONESS TURK-ROHN SCHOLARSHIPS

The Baroness Turk-Rohn is seeking to benefit the sister teachers of the various orders by offering two free scholarships—selections to be made before April 1. Baroness Turk-Rohn teaches at the Chicago College of Music.

SYMPHONY CONCERT: HAROLD SAMUEL, SOLOIST

The Bach D minor piano concerto and Beethoven's B flat major served as the vehicle on which Harold Samuel rode to fame as soloist with the Chicago Symphony Orchestra, March 12 and 13. His mastery and remarkable ability made these rather uninteresting numbers highly enjoyable and he scored 100 per cent. with the auditors. The purely orchestral portion of the program contained besides a Mozart overture, two novelties: Carl McKinley's, The Blue Flower and a symphony in two movements, entitled Israel, by Ernest Bloch, and a Mozart overture. With its delightful melody and color, the McKinley number proved a striking contrast to the gloomy, dull Bloch symphony, in the last section of which an ensemble of five voices added some enjoyable moments.

JEANNETTE COX.

Thomas J. Kelly on "Music and Belles Lettres"

One of Thomas James Kelly's most recent appearances in Cincinnati took the form of an address on Music and Belles Lettres before the Rockdale Temple Sisterhood, one of the most discerning and mentally alert bodies of women in Cincinnati. This organization of leading Jewish women is noted for its lectures and lecturers, and Mr. Kelly was given a very warm reception and was immensely pleased upon the receipt of a very handsome seven-branched candlestick, which came to him some days afterward, together with a note of thanks which was eloquence itself.

A recent paper for the Young Women's Christian Association of Cincinnati by Mr. Kelly brought out a capacity audience to hear the speaker (an authority on the subject) talk on Some Thoughts on Hymns, which the speaker illustrated with wit and wisdom at the pianoforte and by means of the hundreds of young women in the audience. The local press gave the matter much notice and one feature writer announced that Mr. Kelly had hymns "for every trade and profession except the newspaper reporter." Mr. Kelly's talk was, as usual, off the beaten track and was tremendously appreciated.

NEW YORK CONCERTS

(Continued from page 28)

Zuro and his men gave a conscientious and artistic interpretation, which deserved the great applause which followed. The other selection by the orchestra was the overture from The Marriage of Figaro. The additional feature was the singing of Zara Lyvel, soprano. Miss Lyvel won this opportunity to be heard under such auspicious surroundings by applying at the audition which Mr. Zuro held last January at Town Hall. Miss Lyvel comes from Boston and has been trained both in Europe and America.

Julius Yanover

Julius Yanover, pupil of H. M. Shapiro, assisted at the piano by Joseph Adler, appeared in recital at Steinway Hall, on March 14. His program included numbers by Vivaldi, Bruch, Tchaikovsky, Couperin-Press, Faure, Ernest Bloch and Sarasate.

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MUSIC ON THE PACIFIC SLOPE

San Francisco, Cal.

SAN FRANCISCO, CAL.—Margaret Matzenauer is always sure of a rousing welcome when she comes to San Francisco, for the Metropolitan contralto has sung her way into the hearts of our musical public. As she stepped before her large audience at the Civic Auditorium, February 15, as the sixth attraction of the Elwyn Artists Series, she was greeted with salvos of applause. Mme. Matzenauer's exacting program contained many favorite classics which were given fresh interest and feeling by her emotional expression and marked musicianship. Her thorough comprehension of the various styles in song interpretation enabled her to give most vivid readings. George Vause played satisfying accompaniments.

Mozart's Marriage of Figaro, given in miniature form and in English with an exceptionally fine translation by H. O. Osgood, the well-known American writer and composer, was presented here by one of William Wade Hinshaw's excellent aggregation of artists at the Scottish Rite Hall the afternoon and evening of February 17. Ida G. Scott is responsible for having made it possible for the true lovers of Mozart to revel in the charm of his opera bouffe. Edith Fleischer as Susanne carried off high honors. She displayed an admirably trained voice of a sweet, crystalline timbre and sang with a keen appreciation of the music. Clytie Hine as the Countess was a vision of loveliness and she, too, contributed exceedingly beautiful singing. Pavel Ludikar as Figaro, Alfredo Valenti as Almaviva and Kathleen Bibb as Cherubino rounded out the splendid cast. Hans Morgenstern's conducting of the little orchestra of six bespoke the earnestness and understanding of the true musician.

Fortune Gallo's San Carlo Grand Opera Company is again paying its annual visit. The company this season is perhaps the best that Mr. Gallo has thus far sent to the Pacific Coast which is saying a great deal for in past seasons his galaxy of stars have been of the finest calibre. The ten-day season, arranged through the Elwyn Concert Bureau, opened at the Civic Auditorium on February 18 with a brilliant performance of Rigoletto which incidentally served to introduce several new artists. Of these, Emilio Ghirardini in the title role and Franco Tafuro as the Duke received unstinted applause for their artistic endeavors. When Josephine Lucchese appeared upon the scene it was like greeting an old friend and she was accorded a cordial reception. Her girlish appearance and simplicity of acting made her portrayal of Gilda one of great appeal and with her sweet, limpid voice she interpreted the florid music expressively. Bernice Schalkner as Maddalena was fascinating, Philine Falco as a Page and Pietro De Biasi as Sparafucile filled their roles satisfactorily. The chorus and orchestra, under Carlo Peroni, sang and played with spirit and the stage settings were most effective.

Aida was given, February 19. Bianca Saroya as Aida was superb. The music allotted to the role is well suited to Mme. Saroya's splendid voice and she sang it with ease, assurance, dramatic force and emotional expression. She was truly beautiful to the eye and to the ear. Mme. Saroya was surrounded by an excellent cast including Ludovico Tomarchio, Rhea Toniolo, Mario Valle and Pietro de Biasi.

At the Saturday matinee Madame Butterfly was heard. Olga Kargau, who made her San Francisco debut upon this occasion, gave a moving impersonation of the heroine. She sang effectively and acted sympathetically. Mario Valle and Tomarchio also scored.

The Saturday evening performance was Il Trovatore, wherein Clara Jacobo, also heard here for the first time, created a favorable impression in the role of Leonora. She gave a vivid interpretation of the character both vocally and dramatically. Manuel Salazar and Emilio Ghirardini were more than competent. The ensemble was unusually fine and Carlo Peroni's conducting was colorful and brilliant.

Carmen held the interest of a capacity audience on February 21. The title role was entrusted to the American contralto, Lorna Doone Jaxson, who gave an interesting and altogether individual conception of the Gypsy. Manuel Salazar was the Don Jose and Giuseppe Interrante was the Escamillo. Olga Kargau was a winsome Micaela and sang beautifully. The chorus was especially good and again Carlo Peroni conducted with mastery.

Natalia de Santis, soprano, made her first appearance here as Mimi in La Boheme on February 22, with Olga Kargau, Franco Tafuro, Mario Valle, Pietro de Biasi, Giuseppe Interrante and Natale Cervi in the cast.

On February 23, Cavalleria Rusticana and Pagliacci were

presented with a splendid cast. A special matinee was given on February 24—Hansel and Gretel—sung in English. Lucia was produced on February 24; Faust on February 25; La Tosca, February 26; Thais at the Saturday matinee, February 27, and Traviata, which is always dear to the hearts of the people, brought the season to a close on Saturday evening. It was indeed a most enjoyable ten days and the thousands who attended should indeed be grateful to Mr. Gallo and to the Elwyn Concert Bureau for having given this operatic festival.

Two hours of complete enjoyment was provided by Isa Kremer, International Balladist, who, under the direction of Selby C. Oppenheimer, gave her second recital at the Columbia Theater on February 21 before a large sized audience. Her program contained many of her popular numbers and she was again given an overwhelming ovation.

On February 19, the Wind Instrument Ensemble of San Francisco gave its second concert of the season before an audience that filled the gold ballroom of the Hotel Fairmont to its capacity. This was the first appearance of Margo Hughes as pianist with the ensemble, of which the other members are Cesar Addimando (director), oboe; Anthony Linden, flute; H. B. Randall, clarinet; W. A. Horning, horn; E. Kubitschek, bassoon. This concert held unusual interest because practically every number interpreted was heard here for the first time. The proficiency of each musician caused the performance to be notable in such details as tone, execution, balance of parts and especially in the perfect ensemble.

An unusual program, combining wit and humor with musical entertainment of the highest order, was presented at Scottish Rite Hall, February 26, when Will Rogers and the De Reszke Singers appeared as one of Selby C. Oppenheimer's novelty attractions. It was an event of distinction and the audience showed its appreciation by generous applause.

Judging from the attitude of San Francisco's musical public, Brahms seems to interest and appeal to our serious minded musicians and music lovers more than almost any other composer for whenever one of his symphonies is announced on a program of the San Francisco Symphony Orchestra the management of this organization is assured of two capacity houses. The tenth pair of concerts, given in the Curran Theater on February 26 and 28, proved no exception to this rule. Alfred Hertz gave a performance of Brahms' symphony No. 2, D major, that was notable both in proportion and spirit. He conducted with a thorough understanding of the work and his interpretation manifested powers of head and heart. The technical brilliancy and finish of style, rhythmic accuracy and finely contrasted dynamics of the orchestra were never more in evidence, showing that it had been schooled by a sound musician who has the ability to inspire and stimulate his men to give their best. Vincent D'Indy's Symphonie Variations followed the symphony. An admirable presentation of Rachmaninoff's Concerto for Piano, No. 2, wherein Henri Deering appeared as soloist, brought the concert to a thrilling termination. There can be no question as to the technical skill nor the clarity and beauty of Mr. Deering's tone and the concerto which he played gave proof of his musicianship.

Norman Smith, eighteen-year-old pianist, pupil of George Kruger, gave a recital at the Fairmont Hotel, February 16, which proved a genuine triumph for both musician and teacher.

On February 18, the San Francisco Musical Club held a meeting in the Fairmont Hotel, when a delightful program was interpreted by Eva Gruninger Atkinson, contralto, accompanied by Uda Waldrop; James Gerard, tenor, with Elise Bachrach at the piano, and Leonid Bolotin, violinist.

Artur Argiewicz, violinist, assisted by Eugenia Argiewicz-Bem, violinist, and Lev Schorr, pianist, gave a recital at the Seven Arts Club on February 16.

The Manusfeldt Club gave the first of two lecture recitals at the Fairmont Hotel on February 17. The program was arranged as a tribute to Chopin. Ten pupils interpreted this composer's works while Redfern Mason, music editor of the San Francisco Examiner, delivered one of his interesting lectures.

Frank W. Healy, local impresario, who has been touring Europe for the past six months, returned to San Francisco and has resumed his managerial activities.

Esther Hjelte, California pianist, has also returned from abroad where she devoted a period to study with Wager Swayne and Emil Schwartz in Paris.

In celebration of its sixteenth anniversary, the Pacific Musical Society gave a concert followed by a reception at the Fairmont Hotel on February 25. Those participating in the program were: Winifred Hanlon, vocalist, with Mrs. David Hirschler at the piano; Grace Becker, cellist, accompanied by Walter Wenzel and Lawrence Strauss, tenor.

Easton Kent, tenor, was the guest artist at the third of the series of concerts intimes given at the Palace of the Legion

of Honor on February 24. The string quintet—composed of Mishel Piastro and J. Bordetzky, violins; Lajos Fenster, viola; Michel Penha, cello, and Max Pons, piano—gave a program of French compositions.

Janet Malbon, soprano, sang a group of songs by San Francisco composers at the Cap and Bells Club. Domenico Brescia's Fioretta, dedicated to Miss Malbon, was given its first public hearing and met with instantaneous approval.

A concert was given by the San Francisco Symphony Orchestra for the young people of the Public Schools, under the auspices of the Board of Education, Alfred Hertz conducting in the Civic Auditorium, on February 23. This concert was the fourth of the series during the school year and is free to the children. About 6,000 of the seventh and eighth grades attended. The course in music appreciation has been arranged by Estelle Carpenter, director of music in the public schools. C. H. A.

Long Beach, Cal.

LONG BEACH, CAL.—Paul Kochanski, Polish violinist, was presented by the Long Beach Philharmonic Society, L. D. Frey, manager, February 12, at the Municipal Auditorium. Mr. Kochanski has been enthusiastically received in Southern California and was greeted by an unusually large audience in his appearance here. His opening number, concerto in A minor, Vivaldi, portrayed his intense individuality in tone and execution. His last number, Waltz in A major, Brahms, was so well received it was repeated. Gregor Ashman was his able accompanist.

The William Wade Hinshaw Opera Company appeared in the Marriage of Figaro in the Seven Arts Course, February 13, at the Municipal Auditorium. The first appearance of the Hinshaw ensemble in Long Beach was notable for a large audience, since Long Beach must always go to Los Angeles to hear an opera of any merit. The cast included Alfredo Valenti, Clytie Hine, Editha Fleischer, Kathleen Bibb, Ralph Brainard, Ernest Otto and Pavel Ludikar. Ludikar as Figaro was in good voice, and extremely entertaining. His work throughout was at a high level, and he was ably supported by Miss Fleischer as Susanna. Notably beautiful was the solo work of Kathleen Bibb as Cherubino. This troupe is well balanced, and the opera was artistically stage set. Hans Morgenstern and his chamber orchestra was well received. M. T. H.

La Forge-Berumen Studios

The regular monthly La Forge-Berumen Noonday Musicale was given at Aeolian Hall on February 25. The musicale attracted the usual large audience, which manifested keen enjoyment. Harry Bruton, tenor, opened the program accompanied by Alice Vaiden. Mr. Bruton revealed a voice of good quality which was well-placed and he sang with assurance and poise. He sang the Mignonne by Weatherly in an artistic manner. Miss Vaiden's accompaniments were pleasing as always. Edith McIntosh, pianist, rendered a group of Grieg compositions exhibiting technical skill, a light firm touch and a good tone. The next group was sung by Mathilda Flinn, dramatic soprano, with Dorothe Haynes giving excellent support at the piano. Miss Flinn's voice is rich and powerful throughout the registers and she sings with fine intelligence and musicianship. Helen Schafmeister, pianist, followed, playing alternately with the Duo-Art piano reproducing her own recording. Miss Schafmeister accomplishing this difficult feat with ease and was heartily applauded. The concluding group was by Erma DeMott, soprano, ably supported by Gladys Olsson. Miss DeMott possesses a clear and sweet voice and her interpretations showed splendid training and a highly developed musical sense. Miss Olsson's accompaniments were artistic.

The weekly musicale of the studios was given at Fordham Aeolian Hall on February 19. The program was presented by Beatrice Godwin, soprano, and Richard Miller, basso, accompanied by Hilda Holpeier and Sara Newell, respectively. Mrs. Godwin has a lyric soprano voice of appealing quality and she sang with deep feeling. Miss Holpeier furnished her usual excellent accompaniments. Mr. Miller possesses a true basso voice of fine quality and a wide range. He sings with style and his interpretations are artistic. Miss Newell gave him firm support with her accompaniments.

Constance Mering, pianist, appeared at Aeolian Hall on February 19, with Madeleine MacGuigan, violinist, and the Mendelssohn Quartet. Miss Mering played two groups, exhibiting marked technique, a firm touch and good tone. The concluding number of her second group was the Valse de Concert by Frank La Forge.

May Stone Artist in Opera

Anne Judson, contralto, sang the role of Lola in Cavalleria Rusticana at the Manhattan Opera House, New York, on February 27. Miss Judson is one of the many May Stone artists who are filling engagements in concert and opera.

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Facts About the Westchester County Junior Music Festival

In the Junior Music Festival, to be held as a part of the Westchester County Music Festival in May, Westchester will provide the first example in the United States of co-operative activity in vocal music extending to the schools of an entire county. Emphasis is placed on this fact in a letter inviting the co-operation of every supervisor and teacher of public school music in the county, issued by the committee on the Junior Festival. This committee is composed of Dr. Victor L. F. Rebmann, director of music in the public schools of Yonkers, chairman; F. Colwell Conklin, Mamaroneck; Clifford E. Dinsmore, Tarrytown; Loretta M. Knights, Mount Vernon; Ruth Nourse, Bronxville; J. Dale Diehl, White Plains; Eva Henderson, Scarsdale; Edna Mae Markle, Mount Kisco, and Bernard B. Nye, New Rochelle.

Detailed plans of organization for the Junior Festival, which are to be carried on through the Westchester County Music Teachers' Association, are contained in the letter, which says:

"For purposes of organization the Westchester County Junior Chorus of 2,500 will be divided into 100 units of 25; the High School Glee Club of 500 into 20 units of 25. It is the intention and the sincere wish of the committee to have every public school system of the county represented. Assuming that there are forty public school systems in Westchester County, the distribution of the units would arrange itself as follows: Each system send one grade school unit, bringing the membership to 1,000. The remaining 1,500 will be apportioned according to population. It seems advisable that you begin the rehearsing with a selected group of grammar school students of about forty for each unit, approximately twenty sopranos and twenty altos, and by eliminating such students as do not qualify gradually bring the number to twenty-five. Requirement for admission is a voice of good quality and fair musical ability.

"The glee club of 500 is to be recruited from regular members of organized high school glee clubs. A glee club is a selected group of high school singers which for the purpose of cultivating choral music, meets regularly under the direction of the supervisor or teacher of high school music. Glee club work is usually classified as an extra-curricular activity. In sending representatives, care should be taken to have the four parts (soprano, alto, tenor and bass) fairly evenly divided. There may be an exception in the tenor, which is usually smaller in high school glee clubs."

All music to be sung by the chorus will be issued in a pamphlet by the C. C. Birchard Co., New York, which is making a special low-priced printing for the purpose, with the imprint of the Junior Music Festival on the cover.

Prominent among the selections to be sung by the Junior chorus will be a text of Handel's The Hills, specially written for this program. The choruses for unchanged voices are mostly in unison, and a few are two-part songs. The high

school glee club music contains four-part songs, some of them with orchestra accompaniment.

Announcement as to organization plans for the junior orchestra of 100 pieces will be made later.

"The Junior Music Festival," says the committee, "will give school music in Westchester a wonderful impetus. It will react favorably upon the schools in general through the creation of good will on the part of the citizens. It will increase respect for good music, and will give the children an experience which they will always cherish." M.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

FUNNY HAPPENINGS

"At a performance of an oratorio not long ago, the leading soloist stopped right in the middle of a phrase to cough, and then went on as if nothing had happened, taking up the air just where she left off, so the conductor and orchestra were rather put to it to get back."

Many funny things happen at concerts or any public musical affairs, but often the performers have the tact to cover up what might otherwise be a disaster. A skilled accompanist is able to cover up the fact that the soloist skipped three or four measures in a solo, that the singer, came in too soon or too late at the beginning of a phrase; that is part of the duties of the player, to keep in touch with the performer. Many times the accompanist has his work cut out for him. A funny thing which occurred at a recital was that while the artist was singing a song in four-four time, the accompanist played it in three-four time. The result was really extraordinary. It was difficult at first to tell exactly which was accompanist, neither apparently being aware of anything wrong. However, they kept straight on.

A ROUND

"Was there not at one time, many years ago, something called a 'round' that was much sung? One line was sung, perhaps by sopranos, then altos commenced on that same line, while sopranos sang something entirely different. Finally the four voices were all singing, each with different words, but in harmony. Is it ever sung now?"

It is said that the round is still sung in England where it apparently was invented and was very popular. It is ancient, perhaps a successor, a dignified one, to the catch, which was intended to be comic. The round was sung seriously and there were some quite famous ones. In old time singing schools in this country the round was sung, particularly in

small towns, to afford amusement or change from the serious numbers of the program. Sometimes, in a round, one set of voices endeavored to out-sing the others, the more noise they made the more amusing it was.

THE PALLADIUM

"In a notice about Landon Ronald's new orchestra, it was mentioned that it was playing at the Palladium. Can you tell me where that hall is situated in London, as I had not heard of it before?"

The Palladium runs parallel with Regent street, starting on Oxford street about a block from Oxford Circus. It has been used as a music hall—what we call a vaudeville theater. It was a favorite hall for that sort of entertainment, and very capacious. Its central location makes it easy of access, as so much of the motor bus traffic of London passes by way of Oxford Circus, whether coming by the way of Oxford, or of Regent street. Plans of the principal concert halls in London are given in the English Who's Who in Music, but the Palladium is not in this list, as at the time the edition was printed (1915) the hall was not a "concert" hall.

Bohemians to Honor Spalding

The Bohemians will give a dinner to Albert Spalding, on April 5, at the Harvard Club. A musical program will follow the repast.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

ROSA LOW AT THE HIPPODROME

Rosa Low scored a distinct success at the New York Hippodrome during the week of March 8. This fact is all the more remarkable when one stops to consider that her offerings to the vaudeville public were as a slice from one of her concert programs. The nearest song to the popular was Cadman's In the Land of the Sky Blue Water. Her repertoire also included the Jewel Song from Faust and Jensen's Murmuring Zephyrs, which was so well received that it had to be repeated, and during the intermission the house organist played it, and also other selections. Miss Low looked chic and charming and won for herself a large share of the week's honors.

THE RIVOLI

The entertainment at the Rivoli last week upheld the claim of that house as presenting one of the smartest shows on Broadway. The feature specialty was a Rhapsody in Jazz, a conception of John Murray Anderson who terms it "a syncopated Manhattan cocktail." It was quite a pretentious number employing a large company and some of the most elaborate and imaginative stage settings seen in New York for some time. There were five parts to this sketch, Puttin' on the Dog, Banjoland and the Syncopated Bootblacks, The Stock Exchange, Harmonica Rhapsody, and the Florida Lowdown presenting also The Tallest Waiter in the World, a novelty Charleston on stilts. Each number was a surprise, and productive of much appreciative applause from the audience.

Other musical entertainment included Eugene Du Bois, violinist, and formerly concertmaster with the Metropolitan Orchestra, who played Saint-Saens' The Deluge and the lovely Liebesfreud of Kreisler; the Rivoli Orchestra playing the Chimes of Normandy (Planquette) and the incidental music of the program; and Harold Ramsay, organist, in another of his delightful organ-film phantasies, The More I Play The Harder I Work.

The picture was Miss Brewster's Millions, based on the story by George Barr McCutcheon and the play by Winchell Smith. It is a humorous skit with a generous sprinkling of studio "gags" that seemed to make a hit with the audience.

THE CAPITOL

The Merry Widow, Erich von Stroheim's production of The Merry Widow, which recently completed a run of some months at the Embassy Theater, was shown at the Capitol last week for the first time at popular prices. The audiences for the entire week were of such large dimensions that the picture has been held over for a second week.

The picture was introduced by an artistic production of the famous waltz, by Ruth Southgate and Dan McCarthy, dancers, to the music of the Merry Widow Waltz played by the Capitol Grand Orchestra under the baton of David Mendoza. There was probably no one in the audience unfamiliar with this seductive melody, played by the orchestra with a swinging rhythm that caused an involuntary swaying in unison of many in the audience.

The photodrama was so long that some of the usual musical features of the "Capitol family" and ballet corps had to be omitted, a lack which was made up in part by the super excellent musical setting provided by the orchestra. David Mendoza and his capable assistants provided several unusual effects in keeping with the film action. The strains of the Merry Widow Waltz recurred several times during the course of the picture, affording an excellent continuity to the main theme of the photoplay. The applause of the audience was generous and spontaneous.

THE RIALTO

Balfé's Bohemian Girl opened the program at the Rialto last week, receiving a creditable performance. Hy C. Geis, at the organ, played a number, Don't Be Afraid to Go Home, and Eleanor and Ball gave an interesting musical act in which the former played the violin and the latter the

I SEE THAT —

Stravinsky's Soldier and Bittner's Mass, conducted by Klenau, have stirred the Viennese.

Busoni castigates the weakness of the bourgeois world with merciless satire in his new product, Arlecchino. This season is the first time that the complete Wagner cycle is being given in Italy.

According to Clarence Lucas, no instrument so quickly and surely shows what the emotional nature and artistic culture of the performer are as does the voice. Hans Merx has announced three evenings of Schubert's greatest songs.

Ganna Walska was especially glad to hear of Marie Lewis' success at the Metropolitan.

Lawrence Gilman states that it takes more than refinement, musicianship, artistic honesty, sobriety and taste for a great work to be born and endure.

G. Aldo Randegger is giving the second concert of his Societa per la Musica Italiana on March 23 at Steinway Hall.

The Grand Opera Society of New York awarded one scholarship and five free memberships at a contest held March 10.

Frederic Baer has sung in concerts and oratorio from Kansas to Maine, and has been reengaged as soloist at the First Presbyterian Church, Brooklyn, and the High Street Temple, Newark.

Katharine Evans von Klenner, on a world-tour, sang for the Maori and Papuan tribes of New Zealand.

Edward K. Macrum has just published his arrangement of Mozart's Alleluia for solo mezzo-soprano and mixed chorus.

Lucille Barner, coloratura soprano, pupil of Adelaide Gescheidt, sang Rigoletto over WUZ Radio, February 21. Helen Stanley is another of the famous artists who will be heard in the Atwater Kent Series of Sunday radio concerts. She will sing from Station WEAJ on March 28. The Marmein Sisters—Miriam, Irene and Phyllis—are to be under the management of R. E. Johnston.

AMUSEMENTS

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Beginning Sunday, March 21st

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cello in addition to whistling. There was also a dancing act, cleverly done by the Roots, but previously seen at one of the other picture houses. The feature picture was The First Year, starring Matt Moore and Kathryn Perry; it was exceedingly good. Also deserving of praise were the scenic, the Cinemevents, and the comedy picture.

THE MARK STRAND

Colleen Moore in Irene and Joseph Plunkett's new Mark Strand Frolic were held over for a second consecutive week. Enormous audiences and the reception accorded Irene by the motion picture critics led Mr. Plunkett, the managing director, to hold over the entire program—photoplay and Frolic—for another week.

NOTES

Anna Case recently completed a long concert tour and is now filling a special engagement at the Hippodrome. Miss Case, who is an American both in birth and training, is one among a number of notable concert artists secured by E. F. Albee for spring debuts at that theater. By appearing at the Hippodrome, the soprano follows a precedent established by several operatic and concert personages who have devoted part of their time to engagements at the big Manhattan music hall. Among them are Mme. Gadske, Dorothy Jordan, Carmela Ponselle, Sascha Jacobson, and Paul Whiteman and his orchestra.

The Rivoli Theater management invited Vincent Lopez, the well known orchestra leader, to be its guest on March 10, to hear a performance of John Murray Anderson's Rhapsody in Jazz.

The new Plaza Theater in London is the first there to be run on the American plan.

The complete edition of the works of Carl Maria von Weber will be published in Munich by the Deutsche Akademie.

The first "graphophone" is now in the possession of a Viennese lady, and for which Joseph Haydn wrote the music, which is still unpublished.

The Chicago Civic Opera Company received a royal welcome in Birmingham, Ala., and Tampa, Fla.

The Schola Cantorum has accepted Kurt Schindler's resignation; he has been associated with the organization for seventeen years.

The Tchaikowsky Museum at Klin is the only home of the great Russian masters to have been preserved.

Clarence Mackay has been honored by Her Majesty the Queen of the Netherlands.

An unadvertised contest took place in Oklahoma in which the Cherniavskys literally ran off with the prize.

Chalmers Clifton is to give a series of two lectures to the students of the Guilman Organ School.

Boris Godounoff was given in Berlin after a long delay.

Barbara Kemp sang Salome in Berlin where she and Strauss were tendered an ovation.

Rosa Low was thoroughly enjoyed during her week's appearance at the Hippodrome.

Prizes for music will be given at the forthcoming Sesqui-Centennial Celebration in Philadelphia.

In connection with the Harrisburg May Festival a male chorus has been formed which is to be called The Ward-Stevens Male Chorus of Pennsylvania.

In an interview, Irene Scharrer, English pianist, says that she finds the Americans most kind and hospitable to artists.

At the concert of the League of Composers' Guild a work by Emerson Withorne, Saturday's Child, especially written for this event, proved the composer's real genius. New works were given this past week by the visiting Boston Orchestra—Henry Gilbert's Symphonic Piece; Tallie-ferre's Jeux de Plain Air, and Hindemith's Concerto for Orchestra, op. 38.



DORSEY WHITTINGTON

Whittington Booked for Two Chicago Recitals Following Successful Debut There

Dorsey Whittington has been booked for two recitals in Chicago following his very successful debut there on March 4. The audience was most enthusiastic, and at the end of the recital there was a repetition of the same scene that occurred at his New York recital: The audience assembled around the stage and at the front of the auditorium, applauding and shouting, and refused to let the pianist go until several extras had been added to the printed program.

Edward Moore, in the Chicago Tribune, declared that "the Chopin Sonata has not sounded so agreeable in a number of seasons of that well-worked composition's activities," and

Glenn Dillard Gunn, in the Chicago Herald and Examiner, called him "a credit to his country."

Whittington is now playing several recitals in North and South Carolina and one in Washington, D. C. In April he has a group of recitals in the Middle West, mostly in Indiana and Illinois. Other recitals booked in the East will keep him busy until June, when he starts his six weeks' summer master class at Winthrop College, Rock Hill, S. C. Conal O'C Quirke, eminent voice teacher of New York, has been engaged to head the vocal department of the Summer School.

Fraud Order Against Equitable Music Corporation

The latest "music publishing" concern to earn the displeasure of the government is the Equitable Music Corporation of New York, against which Postmaster General New has just issued a fraud order, charging the firm with obtaining money under false pretenses. It is said that Harold B. Kohler, owner and proprietor, and his associates have obtained nearly \$700,000 from would-be composers in the last few years.

Rochester Composers' Concert in April

The third in the series of American Composers' Concerts by the Rochester Philharmonic, at which the orchestra, under the direction of Dr. Howard Hanson, plays unperformed manuscript compositions of young American composers which have been selected by a competent jury, will be given at Rochester on April 23, instead of in March, as originally planned.

Szigeti Reengaged

Joseph Szigeti, as a result of his recent appearance with the Chicago Symphony Orchestra, has a reengagement with that organization next season. As 1927 is the Beethoven Centenary year, Mr. Szigeti will play the Beethoven concerto. The Moscow Beethoven Festival also contemplates giving the Beethoven concerto with Mr. Szigeti as soloist in April, 1927.

Mr. and Mrs. Kinsey Visit Florida

Carl D. Kinsey, of the Chicago Musical College, with Mrs. Kinsey, returned from his visit to Cuba in time to be at Miami for the opening performance of the Chicago Civic Opera Company there on March 8. They remained through the week of opera and then went to Palm Beach, staying there for a few days. At present they are traveling north, in an indirect way, back to Chicago.

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NEW YORK CONCERT ANNOUNCEMENTS

MARCH 18—Philharmonic Orchestra, evening, Carnegie Hall; Alexander Kipnis, song, afternoon, Aeolian Hall; Harold Samuel, piano, evening, Town Hall.

MARCH 19—Philharmonic Orchestra, afternoon, Carnegie Hall; Kochanski, violin, evening, Carnegie Hall; La Forge-Berumen Noontide Musicals, Aeolian Hall; Hyman Rovinsky, piano, evening, Aeolian Hall; Harry Lawes, song, evening, Chickering Hall.

MARCH 20—Fritz Kreisler, violin, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Philharmonic Orchestra, morning and afternoon, Aeolian Hall; Blind Men's Improvement Club, evening, Aeolian Hall; Diller-Quaile School of Music, afternoon, Town Hall; Giacomo Quintano, song, evening, Town Hall; David Mannes' Orchestra, evening, Metropolitan Museum of Art.

MARCH 21—Philharmonic Orchestra, afternoon, Carnegie Hall; Mabel Rich, song, afternoon, Aeolian Hall; New York Symphony, afternoon, Mecca Auditorium; Society of the Friends of Music, afternoon, Town Hall; Galli-Curci, song, afternoon, Metropolitan Opera House; William Arturo Papalardo, piano, afternoon, Steinway Hall.

MARCH 23—Philadelphia Orchestra, evening, Carnegie Hall; Nadia Reisenberg, piano, afternoon, Aeolian Hall; Lulu Myer-Gueiner, song, evening, Aeolian Hall; Mischa Mischakoff, violin, evening, Town Hall; Mildred Faas, song, afternoon, Steinway Hall.

MARCH 24—Elly Ney, piano, evening, Carnegie Hall; Music School Settlement, evening, Town Hall; Andre Polah, violin, evening, Chickering Hall; Harold Morris, piano, evening, Institute of Musical Art; Walter Gieseking and Joseph Szigeti, joint recital, afternoon, Town Hall.

MARCH 25—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Rene Lund, song, afternoon, Aeolian Hall; Washington Heights Musical Club, evening, Town Hall.

MARCH 26—New York Symphony, evening, Carnegie Hall; Irene Scharrer, piano, afternoon, Aeolian Hall; Helen Tescher Tas, violin, evening, Steinway Hall.

MARCH 27—Edward Johnson, song, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Ilse Niemack, violin, afternoon, Aeolian Hall; National Music League, evening, Town Hall.

MARCH 28—Harold Samuel, piano, afternoon, Town Hall; New York Symphony, afternoon, Mecca Auditorium; Charles Hackett, song, afternoon, Carnegie Hall.

MARCH 30—Mischa Levitzki, piano, evening, Carnegie Hall; Schipa and Varady, afternoon, Hotel Roosevelt.

MARCH 31—Lisa Roma, song, evening, Aeolian Hall; Andre Polah, violin, evening, Chickering Hall.

APRIL 1—Philharmonic Orchestra, evening, Carnegie Hall.

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ACROSS THE COUNTRY

Allentown, Pa.—The Bach concerto for two violins, played by Miriam Leeds and Lionel Farney, was one feature of the season's closing concert of the Symphony Orchestra. As an encore the two soloists played Mr. Farney's arrangement of a Canzonetta, by Mendelssohn. Sobek's sonata for wind instruments, played by Godfrey Pretz, Paul Weller, Walter Bender, A. A. Mattern and Ed. Metzger, was another feature.

Louise Lerch and Jerome Swinford, with the choir of the Asbury Church, gave an interesting program recently.

An attractive Lenten program, arranged by Mrs. Raymond Smith, Mrs. Alexander Keech and Mrs. Amy DeGroot was given by the Music Club.

The pupils of Ruth Semmel appeared in recital recently.

H. N.

Atlanta, Ga. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Denver, Col. (See letter on another page.)

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Columbia, Mo. (See letter on another page.)

Indianapolis, Ind.—The Indianapolis Teachers Chorus, under the excellent direction of Ernest G. Hesser, presented its fourth annual concert with Raymond Koch, baritone, and Marie Dawson Morrell, violinist, as assisting artists. The chorus reveals many marks of sound training and sang its share of the program very well—folk songs of various nations. Both assisting artists did their work effectively and the audience thoroughly enjoyed the entire program.

H. R. C.

Long Beach, Cal. (See Music on the Pacific Slope.)

Potsdam, N. Y.—A children's program was given in Normal Auditorium, by Helen M. Hewitt, organist, on February 28. This was the sixth recital in the series.

Providence, R. I. (See letter on another page.)

San Antonio, Tex. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Spokane, Wash. (See Music on the Pacific Slope.)

Wichita, Kans.—Jacques Thibaud, French violinist, on tour of the Middle West, appeared in recital here, March 3, at the Crawford Theater, under local management of Mrs. L. K. Brown. His program demonstrated his flawless, liquid tone and masterful technic. Jules Goddard at the piano ably assisted. This appearance of Jacques Thibaud was the last of a concert series this season arranged by Mrs. L. K. Brown. Other concerts and recitals were by Paul Whiteman and his Orchestra, Louis Graveure and Percy Grainger. All were well attended by Wichita music lovers.

C. E. S.

Suzanne Keener's Spring Engagements

Suzanne Keener's Costume Recitals are growing tremendously in popularity, and she still has many important dates to fill this spring.

On March 25 she will sing for the second time this season at Miami, Fla., this date being arranged owing to the insistent demand that she be heard again in a different program. Following the Miami concert she will give three recitals in Atlanta, Ga., as soloist with the Emory Glee Club of Emory University, in which she will give folk songs of five nations in costume, and will then come north for recitals at State College, Pa., Milton, Pa., Winchester, Mass., Poughkeepsie, N. Y., and Philadelphia, Pa., this latter date being a fifth re-engagement in as many years.

Aged Woman Hears Frieda Hempel Sing

Frieda Hempel recently appeared in the larger Western cities in her Jenny Lind concerts and was warmly greeted by her audiences. Miss Hempel's visits were crowded with receptions and teas; she had to pose for scores of pictures and give numerous informal talks to clubs and other musical organizations. The singer's itinerary included Denver, Hastings, Sioux City, Davenport, Columbus (Ohio), Springfield (Ill.), the University of Kansas and other places. She returned to New York on March 11.

An aged woman's sick-bed wish was fulfilled in Hastings, Neb., when Fannie Dinsmore, ninety-one, was enabled to hear Miss Hempel sing her Jenny Lind concert by telephone from the municipal auditorium. The soprano, on her arrival in Hastings, invited as her guests any person who had heard



FRIEDA HEMPEL

goes in for calisthenics. This snapshot was taken recently in Sioux City, Iowa.

Jenny Lind. Mrs. Dinsmore had heard the Swedish Nightingale seventy-four years ago in Cincinnati, as a girl of seventeen. She has been an invalid for years and could not leave her bed. Miss Hempel could not broadcast over the radio because of her contract; but finally with the cooperation of the local telephone company a radio microphone was installed on the stage and carried over a telephone wire to the bedside of Mrs. Dinsmore. The regular telephone receiver was replaced with a pair of headphones, and at quarter after eight Mrs. Dinsmore adjusted them to her ears and heard the golden notes of Jenny Lind reincarnated by Miss Hempel.

Following the concert, Miss Hempel was the guest of honor at a dinner given for her by E. Flynn, general manager of the Burlington Railroad, in his private car.

Tea and Recital at Estelle Liebling Studio

Ruth Morgan and Judith de Haan furnished the delightful musical program at a recital and tea held at the Estelle Liebling studios on February 21.

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